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Teacher's Guidebook to

starting
points in
reading



by William H. Gipe
with illustrations

With notes on

starting points
in reading

starting
points

in
reading
b

Teacher's Guidebook for

starting points in reading

b

FIRST BOOK

by Gladys Whyte
by Jessie Shular

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Bill Moore

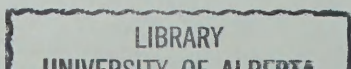
With notes on

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Comprehension, Study, and Research Skills

In the upper elementary grades, the child is required to read with increased independence. To do so, he must not only bring his personal experience to the material he reads but he must also respond to what he reads by evaluating what he has learned and applying it to other situations. If he is to derive maximum value from this reading process, he must be able to:

read *literally*, that is, to read accurately
read *critically*, that is, to interpret what he reads
read *creatively*, that is, to evaluate and apply what he reads

The child at this age level must also be capable of more independent study and research in the content areas. If he is to do this efficiently, he must be able to:

locate and *select* information relevant to his purpose
organize and *present* information in an appropriate form

The Lesson Plans Sections of this guidebook have been designed to present these skills to the children and provide sufficient practice in applying them. A brief summary of these skills is given below. For a comprehensive survey, see the Index of Comprehension, Study, and Research Skills.

Literal reading—to develop this basic skill, exercises are provided in noting and recalling details; recognizing the main idea; determining the sequence of events; reading to answer factual questions or follow directions; detecting causal relationships.

Critical reading—to develop the skill of interpretation, exercises are provided in classifying words, phrases, and ideas; discriminating between true and false; fact and superstition, possible and impossible; comparing characters, ideas, moods, versions of a story.

Creative reading—to develop the skill of evaluation and application, exercises are provided in drawing inferences; making judgments; expressing opinions; predicting outcomes; solving problems; interpreting emotions; recognizing concepts and applying them to real-life situations; expressing ideas through creative expression.

Locating Information—to teach the skill of finding information, exercises are provided in skimming to find specific and general items, to find main ideas, to find supporting details; using the encyclopedia and other reference books; using maps and diagrams and pictures.

Organizing information—to teach the skill of organizing information, instruction is given in taking notes and organizing them in outlines, in timelines, in charts, in lists under headings, and on index cards.

Presenting information—to teach the skills of presenting information, children are encouraged to draw maps; make class booklets; create dioramas and murals; give oral and written reports.

Literary Appreciation Skills

A child's literary appreciation should develop simultaneously with his reading ability. With this objective in mind, it is suggested that much of the poetry be read to the children as they listen for descriptive words, for word pictures, for moods, for rhyme and rhythm, for similes and metaphors. Simple plot, subplots, and characterization are presented, and every opportunity is taken to develop an understanding of author's style and technique. For a comprehensive survey of skills, see the Index of Literary Appreciation Skills.

Word-Study Skills

The program offers a comprehensive presentation of dictionary skills, phonetic and structural analysis skills, and spelling skills. Some of the highlights of the program are given below. For a complete survey, see the Index of Word-Study Skills.

Diagnostic tests – it is presumed that most children will have received a thorough grounding in phonetic and structural analysis skills and in syllabication skills. However, to make certain that these skills have been absorbed, four diagnostic tests have been provided on pages 187-191 of the Teacher's Guidebook for *Starting Points in Reading B, First Book*. If these tests reveal weaknesses, exercises are provided to strengthen auditory and visual recognition of vowel and consonant elements. The recognition, meaning, and use of prefixes and suffixes, and the rules of syllabication are reviewed during the course of the skills program in this guidebook.

Dictionary skills – at this level the course in the use of the dictionary is continued. Alphabetization is reviewed and extended to the third letter and beyond. The use of entry words, guide words, and the pronunciation key is reinforced. The diacritical marks for long and short vowels, *ā* as in *care*, *â* as in *far*, *ô* as in *horse*, *e* as in *term*, *u* as in *put*, and *û* as in *rule* are reinforced, and the symbols for voiced and voiceless *th* are introduced. Abundant practice is given in recognizing dictionary respellings, selecting appropriate word meanings, and using the dictionary to check or find spelling, pronunciation and meaning of words.

Phonetic and Structural Analysis skills – the recognition of consonant and vowel elements in word syllables is reviewed. Prefixes *un*, *dis*, *re*, *mis*, *im*, and *in* and syllabic units *de*, *be*, *ex*, and *con* are reviewed, and prefix *mid* is introduced. Suffixes *s*, *es*, *ed*, *ing*, *er*, *est*, *ful*, *less*, *ness*, *ly*, *y*, *en*, *ish*, *tion*, *able*, *like or*, *ist*, *sion*, and *ment* are reviewed, and suffixes *ous* and *ship* are introduced.

Syllabication and accent – the nine basic rules of syllabication are reviewed and the recognition of accent and placement of the accent mark is developed and reinforced. The uses of two accents in compound words, of light and heavy accents, and of the shifting accent are introduced.

Spelling – during the study of phonetic and structural analysis and syllabication, the child has learned many things that help him to recognize and attack new words in his reading. These same skills can help him in his spelling. As each aspect of the word analysis skills program is presented and reviewed, the child is shown how these skills can be applied to spelling. Exceptions are pointed out and memory is aided by the building of spelling groups. In addition to these spelling aids, a number of words that do not follow rules are selected from each story and learned as special spelling words. These words are analyzed, their particular spelling difficulties pointed out, and the words are entered into individual spelling notebooks for reference purposes.

Word recognition – children are encouraged to attack new words and understand word meanings by exercises in the use of context clues; matching words and definitions; multiple meanings; and using the dictionary to find word meanings.

Extending and enriching vocabulary – vocabulary is extended by exercises in recognizing antonyms, synonyms, homonyms; noting and using descriptive words; classifying words and phrases.

1. The first step is to identify the problem.

2. The second step is to analyze the problem.

3. The third step is to develop a solution.

IT'S A DOG'S LIFE

4. The fourth step is to implement the solution.

5. The fifth step is to evaluate the results.

6. The sixth step is to monitor the progress.

7. The seventh step is to report the findings.

8. The eighth step is to conclude the study.

9. The ninth step is to disseminate the results.

10. The tenth step is to reflect on the experience.

11. The eleventh step is to plan for the future.

12. The twelfth step is to end the project.

13. The thirteenth step is to close the project.

STARTING POINTS

Learning Objectives in

Selection	Comprehension Literal – Critical Creative	Locating and Organizing Information
An introduction to Dogs Poem, Page 9	Making inferences Making comparisons Understanding word meanings	
The Dog Who Chose a Prince Pages 10-19	Recalling details Expressing opinions Drawing inferences Understanding expressions, words, and phrases Drawing inferences from outside sources Understanding sequence	Classifying Using reference books Preparing research questions Preparing outlines and reports Arranging events in sequence
A Struggle in the Woods Pages 20-27	Making inferences Finding details Making conclusions based on story details Expressing opinions Comparing dogs and cats Understanding words and phrases Noting main events and sequence	Listing details Finding proof for opinions Using encyclopedia and other reference books Skimming to find information
The Teacher Poem, Page 28	Reacting to poem Making inferences from what is read and from outside sources Making comparisons	Using the encyclopedia and other reference books
The Dog's Cold Nose Poem, Page 29	Reacting to poem Retelling poem in own words	
The Large and the Small of it Poem, Page 31	Expressing opinions Understanding word meanings Making inferences	Using the encyclopedia and other reference books
The Bully of Barkham Street Pages 32-49	Reacting to story Recalling details Making inferences Understanding word meanings Relating reading to life Expressing opinions Understanding an expression Comparing ideas Making judgements Drawing inferences from outside sources Cause-and-effect Predicting outcomes Interpreting emotions	Finding answers Finding specific passages, details, and events Finding descriptive words and phrases
The Mischievous Dog Page 50	Understanding moral of a fable Understanding word meaning Recalling detail Drawing inference Explaining in own words	
The Wolves and the Dogs Page 51	Understanding morals of fables Explaining in own words Understanding an expression Relating reading to life Finding irrelevant ideas Summarizing fables	Using an encyclopedia Reporting orally
Unit Review	Recalling events and details Vocabulary recognition test	Classifying

IN READING

“It’s a Dog’s Life”

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Evaluating humor Noting poet’s style Noting contrasts</p> <p>Understanding legend Characterization Suggesting descriptive words</p> <p>Noting and discussing mood Noting change of mood Noting descriptive phrases Reacting to story – discussing feelings Further reading Understanding plot</p> <p>Noting poet’s technique Noting mood</p> <p>Enjoying humor Appreciating word pictures Understanding myth</p> <p>Enjoying humor Noting contrast Choral reading</p> <p>Reacting to story and characters Noting descriptive phrases Encouraging further reading</p> <p>Noting characteristics of a fable Noting details about Aesop</p> <p>Describing characteristics of animals Understanding purpose of fables Comparing fable and fairy tale beginnings Noting fable characteristics</p>	<p>Noting and listing verbs Long and short vowels in syllables Plain and murmur diphthongs in syllables Irregular vowel digraphs in syllables Alphabetizing a book list Using context clues</p> <p>Reviewing and applying syllabica- tion rules 1, 2, 4, 8 Reviewing pronunciation key, guide words, and entry words Observing a glossary Distinguishing between formal and informal speech</p> <p>Reviewing short-vowel and long-vowel rules Reviewing syllabication rule 7</p> <p>Matching synonyms Syllabication and accenting words Recognizing dictionary respellings Using guide words</p>	<p>Spelling words and syllables containing short and long vowels, plain and murmur diphthongs, and irregular vowel digraphs Checking in dictionary Special spelling words Spelling groups</p> <p>Applying syllabication rules 2, 4 and 8 to spelling Special spelling words Spelling groups</p> <p>Spelling words governed by syllabication rule 7 Special spelling words Spelling groups</p> <p>Spelling test</p>	
		3		

STARTING POINTS

Learning Objectives in

	Page	Talking	Moving Acting	Valuing	
	Page 9	Relating personal experiences with dogs Supporting opinions with reasons in a discussion		Comparing feelings of boy in poem and in photograph Inferring human characteristics relating to kinds of pets owned	
	Page 10	Supporting opinion with reason		Appreciating need to care for pets	
	Page 11				
	Page 12	Making judgments Interpreting cartoons		Understanding different points of view	
	Page 13	Interviewing people	Acting out imaginary daydream		
	Page 14	Recognizing kinds of dogs			
	Page 15		Acting out movements of different dogs		
	Pages 16-18				
	Pages 18-19		Acting out scene from <i>Carlo to the Rescue</i> , using background music		
	Page 20	Comprehending information in story and news article Talking about books read or movies seen Determining information from photographs	Acting out radio interview	Discussing how dogs help people Sharing information with classmates	
	Page 22	Comparing human characteristics with those of dogs			
	Page 24				
	Page 25				
			4		

IN LANGUAGE

"It's A Dog's Life"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Listing reasons for keeping dogs as pets</p> <p>Inventing different ending for cartoon Writing radio advertisement Writing caption for picture</p> <p>Listing idiomatic expressions</p> <p>Writing cinquain</p> <p>Converting story into news report Preparing news report for television broadcast</p> <p>Writing captions Interpreting feelings of dog in writing monologue</p> <p>Listing titles of dog stories children have read</p> <p>Writing caption for picture</p>	<p>Reading and understanding poem</p> <p>Reading and discussing meaning of poem</p> <p>Determining acting ideas from poem</p> <p>Reading a story</p> <p>Reading and talking about poem</p> <p>Encouraging reading by listing story titles</p>	<p>Understanding different meanings for a word</p> <p>Interpreting idiomatic language</p> <p>Understanding idiomatic language</p> <p>Differentiating between kinds of dogs Selecting words to describe appearance and movement of dogs</p> <p>Choosing words to describe dogs in photographs</p>	<p>Making chart on dog care</p> <p>Finding origins of dogs' names Preparing report on a dog Organizing dog show</p> <p>Organizing and writing report about dog that helps people Looking for pictures and articles about helpful dogs</p> <p>Collecting animal pictures that show human characteristics</p>	

Readability of Selections in Starting Points in Reading

In the theme “It’s a Dog’s Life” the story “The Bully of Barkham Street” contains some more difficult words but its style is generally easy to read. The story “The Dog Who Chose a Prince” and the two Aesop’s fables are average in reading difficulty. The excerpt from Sheila Burnford’s *The Incredible Journey* is to be read by the teacher; some students of average ability should not be expected to read it independently.

Overview of Theme in Starting Points in Language

In *Starting Points in Reading* the theme “It’s a Dog’s Life” contains stories and poems featuring dogs. The same theme in *Starting Points in Language* concentrates on the reader’s experiences—real and vicarious—with dogs. Discussion activities include such topics as the reasons why people keep dogs, the care of dogs, the meanings of various dog sayings, and the services dogs render people. The writing sections include such activities as making a dog care chart, writing radio advertisements, defining special words and expressions related to dogs, preparing a news report.

For specific learning objectives in this theme, see the chart on pages 4-5.

Integration with Starting Points in Language

The language activities in “It’s a Dog’s Life” in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 8-9—a photograph of a boy and his dog, and a poem describing the companionship between a boy and his pup introduce a discussion about the student’s feelings about dogs and their experiences with them

3. Pages 10-11—writing activities related to the care of a dog are initiated by an appropriate Peanuts cartoon

4. Pages 12-13—talking and writing activities are related to dog sayings

5. Pages 14-15—research activities about different kinds of dogs lead to a photo dog show

7. Pages 16-19—the story of Carlo, the Newfoundland Labrador responsible for the saving of ninety-three persons, is the starting point for writing news reports

Starting Points in Reading

2. The story “The Dog Who Chose a Prince” is another illustration of the special bond that can exist between a dog and his master

6. The selection “A Struggle in the Woods” from *The Incredible Journey* should be a listening experience

8. Pages 20-21—the writing activities explore other ways in which dogs are helpful to people

9. Pages 22-23—the idea that some dogs look like people brings some humor into the theme

10. The poems “The Teacher,” “The Dog’s Cold Nose,” and “The Large and Small of It” are easy to read and continue the light look at dogs

11. An excerpt from “The Bully of Barkham Street” illustrates not only the companionship a dog can give a boy but also the support a dog can give a boy who is in trouble with the people in his life

12. Dogs are featured in two Aesop’s fables

13. Page 24—a bibliography of dog stories is provided for students who will want to continue the theme on an independent basis

Overview of Theme in Starting Points in Reading

“Man’s Best Friend”

The first theme in the reader contains stories and poems about “man’s best friend,” the dog. It opens with the poem “An Introduction to Dogs” in which Ogden Nash describes dogs’ good qualities and annoying characteristics. Next comes “The Dog Who Chose a Prince,” a legend about a small black spaniel’s search for a master, and how he served his chosen master, the Prince of Orange, faithfully. “A Struggle in the Woods” is an excerpt from the book *The Incredible Journey*, which was based on an actual 250-mile journey through Northern Ontario undertaken by two dogs and a cat. In the poem “The Teacher” the poet relates her ideas on the origin of games between boys and dogs. “The Dog’s Cold Nose” is a poem that explains why the dog’s nose is always cold, the reason being found in the story of Noah and his Ark. The next poem, “The Large and the Small of It” is a humorous comparison of a Mastiff and a Chihuahua. “The Bully of Barkham Street” is the story of a boy who is continually in trouble with his family, his neighbors, his teacher, and his schoolmates. The only bright spot in his life is that his dog Rufus accepts him with all his failings as the most important person in his world. The chapter ends with two fables by Aesop “The Mischievous Dog” and “The Wolves and the Dogs.”

For specific learning objectives in this theme, refer to the chart on pages 2-3.

Introducing the Theme in Starting Points in Reading

Direct the pupils to turn to page 8 in their readers and read the title of the unit. Have them speculate on the meaning of the title. (The expression is sometimes used to mean a miserable life and sometimes used to mean a comfortable and pampered life.) Have the pupils refer to one or more dictionaries to find out what definitions are given.

Ask the children what kind of dog is in the picture. Have them verify their answer by examining the pictures in the encyclopedia in the section of breeds of dogs.

Ask the children, “Do you think the dog in the picture leads ‘a dog’s life’? Why or why not?”

The poem “An Introduction to Dogs” on page 9 of the reader also serves as an introduction to the theme. Refer to the lesson plan for the poem on page 8.

An Introduction to Dogs

In this poem, Ogden Nash tells about the characteristics of dogs. In his usual unique style, he describes their good qualities and their annoying qualities. We know that Nash is really a dog-lover as he finishes by saying that dogs are "upright as a steeple and much more loyal than people."

Objectives

- Comprehension
 - Making inferences
 - Making comparisons
 - Understanding word meanings
- Creative Expression
 - Adding verses to the poem
 - Writing diamante poetry
- Literary Appreciation
 - Evaluating humor
 - Noting poet's style
 - Noting contrasts

Starting Points

Getting Ready to Listen

Discussing characteristics of dogs

"What are some good points or characteristics of dogs? What are some characteristics that might be considered their bad points?" Write the headings "Good Points" and "Bad Points" on the chalkboard and list characteristics suggested by the pupils.

Setting purpose for reading

"Listen while I read the poem 'An Introduction to Dogs.' Find out how the poet introduces us to dogs and see what he believes are dogs' good qualities and bad qualities."

Listening and Checking

Making inferences

Read the poem to the children as they follow in their books.

After you finish reading, ask the children, "Do you think that the poet likes dogs? Why do you think so?" Have the children support their opinions by referring to lines in the poem.

Making comparisons

Have the children compare their suggestions of dogs' good and bad qualities with the poet's ideas of their good and bad qualities.

Delving Into the Poem

Discussing the Poem

1. "Ogden Nash is famous for his humorous poetry. Which part of the poem do you think is the funniest?"

2. "Skim through the poem quickly and find some of the ways that Nash made it humorous." (He stated a fact, then followed it by a humorous comment as in the first verse; the contrast of the factual statement followed by the humorous comment is amusing; he added the letter "a" in the word "sideaways" so it would rhyme with "hideaways"; in the third verse he described an annoying quality of dogs in an amusing way.)

3. "What does the phrase 'reluctance and wrath' mean?" (Verse 4)

4. "Read the third-last verse of the poem again. Do you think Nash feels that dogs are better off in the country or in the city? Why?"

Exploring Further Afield

Writing

Creative Writing. 1. "What other qualities of dogs can you add to Ogden Nash's poem? Have the children write a verse of their own. Discuss the rhyming scheme with the pupils so they can use Nash's poem as a model.

2. **Diamante Poetry.** The children will enjoy writing "diamante" poetry. Introduce the word by writing it on the chalkboard. Ask the children what shape the word suggests. (diamond shape) Have the following information ready on the chalkboard.

There are seven lines in diamante poems.

Line 1 is made up of one word—a noun that tells the subject of the poem.

Line 2 has two words. These are adjectives that describe the subject.

Line 3 has three words. These are verbs often ending in "ing" that tell what the subject does.

Line 4 has four words, usually nouns, that are related to the subject.

Next, think of one word that is opposite to, or a contrast to the subject. This word goes on line 7.

Line 6 has two words that are adjectives describing the word in line 7.

Line 5 has three words that are verbs often ending in "ing" that tell what the word in line 7 does.

Have this example of diamante on the chalkboard. The poem was written by grade five pupils.

DOG
Bouncy, beautiful,
Loving, willing, obeying,
Head, body, tail, feet,
Scratching, clawing, spitting,
Sly, rebellious,
CAT!

Direct the pupils to notice how the poem changes from DOG to CAT.

Work together with the pupils to compose a diamante poem. Then have each child make up his own diamante. Here are some topic suggestions:

DOG	CAT	DOG	CAT	GIRL	BOY	SUMMER
CAT	DOG	HORSE	MOUSE	BOY	GIRL	WINTER
PLAY	NOISE	BIRD	SCHOOL	SNOW		
WORK	QUIET	WORM	PLAY	RAIN		

For Added Interest and Enjoyment

Poetry

"*The Hairy Dog*" by Herbert Asquith; from *Pillicock Hill*. Macmillan.

"*Old Dog*" by Patricia Hubbell; from *Catch Me a Wind*. Atheneum.

"*dog*" by Valerie Worth; from *small poems*. Farrar, Straus, and Giroux.

Books

HENRY, MARGUERITE: *Album of Dogs*. Rand McNally.

JONES, ARTHUR FREDERICK AND RENDEL, JOHN. *Treasury of Dogs*. Golden Press.

RAFILSON, SIDNEY (illustrator). *My Dog, My Friend, in Pictures and Rhyme*. Golden Press.

The Dog Who Chose a Prince

This story tells of a small black spaniel's search for just the right master to whom to belong. Outside of the city of Delft in the Netherlands, the spaniel heard a voice and instantly knew it was the voice of the man whom he wanted for his master. The man was William, the Prince of Orange, and the dog overcame many obstacles to follow him. His persistence was rewarded but not before he was forced to follow the Prince's trail through the crowds of the city, wandering up one canal and down the other, finally breaching the door of the house where the Prince rested. He entered the house and jumped into the Prince's lap. The Prince recognized in the dog a true friend and made the dog his own. He named him Pompey after his favorite Roman general.

The Netherlands were under Spanish rule and William led a rebellion against the Spaniards. In 1572 the Spanish officer Romero and his men plotted to kill William and take over his people. One day the Prince slept in his tent with Pompey nearby while Romero and his men made their way toward the tent. Pompey awakened and sensed danger. He awakened the Prince and they escaped to safety.

Vocabulary

Enrichment Words: *Holland, Netherlands, Delft, Dutch, Pompey, Spain, Mons, Spaniards, Romero.*

Phonetic Words: *swum, peddlers, vagabonds, moat, briskly, persistent, protested, imposing, leadership, traitor, thereafter, torrent, partaken, afoot, thud, fumbling, swore.*

More Difficult Words: *spaniel, mournfully, drawbridge, saddler's, courtyard, stifled, horde.*

Enrichment Words. Words listed under this heading are words that make the text flow smoothly or add color and interest. Such words are not a part of the core vocabulary and are not intended to be mastered by the pupils. If any are queried, simply tell the pupils what they are.

Phonetic Words. Words under this heading are words that follow the phonetic and structural rules the pupils have been taught and should be able to decipher. They are listed to alert the teacher to the fact that some words may cause difficulty or be unfamiliar in meaning for some pupils.

More Difficult Words. Words listed under this heading may cause trouble because they do not follow known rules, because they are rather long and complicated for easy deciphering, or because they are not likely to be familiar in meaning. Except in rare cases, however, they should not be pre-taught but should be met for the first time in context. If a pupil experiences difficulty with a word, he should ask the teacher for help. The teacher should briefly try context or other word-attack skills. If he still does not recognize the word, it should be told to him, so that he can get on with his reading. Such words should be noted and receive additional attention after the reading is finished.

Objectives

Comprehension

- Recalling details
- Expressing opinions
- Drawing inferences
- Understanding expression
- Understanding meanings of words and phrases
- Drawing inferences from outside sources
- Understanding sequence

Creative Expression

- Writing stories
- Composing dialogue
- Acting out dialogue

Language Development

- Noting and listing verbs

Literary Appreciation

- Understanding legend
- Characterization
- Suggested descriptive words

Locating and Organizing Information
Classifying
Using reference books
Preparing research questions
Preparing outlines and reports
Sequence

Starting Points

Getting Ready to Read

*Recommended
procedure*

Self-posed Purposes for Reading. It is recommended that the pupils be encouraged to ask their own questions and set up their own purposes for reading. Children can think. They can interpret a picture or a title, size up a situation, and make judgments, if they are allowed to do so. Like adults, if the problem is their own, more energy will be put into finding an answer.

Those pupils who have been taught according to this method in the previous levels, will already have a good deal of proficiency. With those pupils who have not experienced this method before, you will find that it will take time, and that some pupils are better at it than others. The less alert pupil will not know what questions to ask; he must be helped in the formulating of them. Many pupils are quick to grasp details and draw inferences. Others need to be asked specific questions until they grasp the essentials. However, even the slowest pupil will become more proficient with practice.

The results of following this procedure are well worth the time and effort spent on it. If a teacher asks all the questions and sets up all the purposes, pupils get little chance to do real thinking. Those pupils who are expected to think about their reading will soon be reading with deeper insight and appreciation.

*Discussing
title*

Ask the pupils to turn to page 10 in their books and read the title of the story. "What is unusual about the story title?" (The dog was the one who chose a person. We would expect that the Prince would be the one to do the choosing of a dog.)

"Do you think a dog can let someone know that it wants to be that person's pet! How?"

*Setting
purposes for
reading*

"What would you like to find out through reading this story? What questions would you like to have answered?" Write the questions that the pupils suggest on the chalkboard or on a sheet of newsprint. They will probably want to know details such as:

Who was the Prince?

Where did the dog meet him?

What is the name of the dog?

How did the Prince feel about being chosen by the dog?

Direct the pupils to read the story to find the answers to the questions they suggested.

Reading and Checking

*Observing
reading
habits*

Let the pupils read the story through. Be ready to give help if it is needed. As the pupils read, observe their reading habits. Do some pupils have bad habits that they should be gradually encouraged to overcome, such as verbalizing or finger pointing? Which pupils are obviously reading with insight and enjoyment? Which children are plodding through the story, not reading with sufficient comprehension to lose themselves in the story? Are some pupils having too much difficulty with vocabulary or the mechanics of reading? Are some letting their attention wander? Such observations will alert the teacher to individual needs and the areas of reading skills that require attention.

*Literal
comprehension:
recalling
details*

When the children finish reading, allow time for them to comment on and share their reactions to the story. Then refer to the purposes set for reading (the questions suggested earlier) and have the pupils tell the answers they found. The pupils should refer to specific parts of the story to support their answers.

Thinking About the Story

- Expressing opinions*
1. Refer to the first follow-up question in the right-hand column of page 19. Promote a discussion of the question suggested. Have the children give their reasons for deciding whether or not Pompey was a hero.
- Recalling details*
2. To check the pupils' recall of the details of the story ask questions such as:
 - (a) "What drew the spaniel to the Dutch city of Delft?" (the sound of the Delft bells drew him, and something told him that he would find his master in Delft.—page 10) "What do you think was the 'something' that told the dog he would find his master in Delft?" (Instinct, a natural feeling that guides animals.)
 - (b) "How did the spaniel get through the city gates in spite of the crowds there?" (He dashed underneath an ox-cart.—page 11)
 - (c) "How did the Spanish officer plan to kill William?" (He arranged that the soldiers around William would be drugged so that he could get to William.—page 17)
 - (d) "In what three ways did Pompey warn the Prince of danger?" (He barked, licked his master's face, tugged at his master's shoulders.—pages 17-18)
 - (e) "How did the Prince and Pompey get away from the Spanish officer?" (They crawled under the back of the tent. Outside, there was a horse. The Prince, holding Pompey, crouched low on the horse and road to safety.—page 19)
- Drawing inferences*
3. "Why do you think the dog wasn't afraid to keep trying to get to the Prince after being driven away by a servant?" (He was so determined to get to the Prince that nothing would keep him away; he sensed that the Prince was kind. Accept other suitable answers as well.)
- Recall; understanding expression*
4. "What was the motto of the Prince of Orange?" ("I shall carry on."—page 10) "What do you think the motto meant?" (An answer such as "I will continue working toward my goal" would be correct.)
- Drawing inferences*
5. "What might have been the goal of the Prince? What part of the story tells us a little about his goal?" (The goal of the Prince was to unite the Dutch people—to work for freedom from Spain.—page 11, first paragraph; page 16, second-last paragraph.)
- Word meaning*
6. "The dog spent some time at the saddler's house. What is a saddler?" (a person who makes or sells saddles and harness)
- Drawing inferences from outside sources*
7. "Why do you think a person's voice was so important to the dog when he was looking for a master?" (After the dog became established with his master he would respond to his master's voice in many ways—obeying commands, playing, resting, being company for his master. Accept any other thoughtful answer as well.)
- Inferences*
8. "Why did the dog and the Prince need each other?" (Both were lonely and needed companionship; each recognized loyalty and friendship in the other.)
- Descriptive words; inference*
9. "What words would you use to describe the qualities of the spaniel? What words would you use to describe the qualities of the Prince?" Have the pupils list words describing qualities under two headings, "The Dog" and "The Prince." Encourage them to suggest words that are in the story, and words that are not in the story but that are inferred from the way the dog and the Prince acted, from what others said about them, from what they said or thought about each other, and from the Prince's statements.
- characterization; classifying*
10. "What qualities of the dog might be considered good human qualities as well?" (loyalty, companionship, etc.)
- Discussing genre; legend*
11. "What kind of story is 'The Dog Who Chose a Prince'?" Elicit from the pupils that this story is a legend. Have the pupils discuss what a legend is. (a fanciful story, which many people believe to be true, passed down through the years from one generation to the next. Legends often begin from a true happening but become fanciful and changed in retelling and traveling through the years.) "What parts of the story do you think might be true? What parts of the story are probably fanciful—the parts that may or may not have happened?" Answers to these questions will vary. Help the pupils to understand that the factual parts of the story are the parts that can be proven through historical records, such as the date, 1572, and the place of an encounter with the Spaniards. Most of the details of the story are probably legendary, or embellished in the retelling by the writer—such as the dog's determined search for a good master. "Legends are often based on a true happening. How do you think this story may have

originated?" (Perhaps the Prince was known to have a faithful dog, or perhaps a dog's barking at night wakened the Prince when enemies were approaching.)

Recall the legends the pupils have read in the earlier readers of this series—"Robert Bruce and the Spider" and "Richard the Lion-Hearted." If possible, borrow copies of *Starting Points in Reading A, First and Second Books*, and read these legends to the children to refresh their memories.

"These three legends are alike in some ways. Can anyone tell us how they are alike?" Lead the pupils to see that they are all about famous historical characters, and that in each case the person or creature associated with the famous character does something to help the hero. "Richard the Lion-Hearted" and "The Dog Who Chose a Prince" are also alike in that both the minstrel and the dog were very faithful. Point out that these qualities of faithfulness and helpfulness are characteristics of one kind of legend.

Exploring Further Afield

Writing
stories
Using
reference
books to find
information;
preparing
questions;
preparing
outlines and
reports

Creative Writing. Refer to the second follow-up paragraph in the right-hand column of page 19. Have the pupils discuss the suggested questions. Then have them write the story.

Research 1. Refer to the questions in the left-hand column of page 10. Suggest that the pupils find some facts about the Netherlands in the encyclopedia or in history and geography books. In particular have the pupils locate Delft on a map and find some facts about the city. Suggest that they find out why there were walls surrounding Delft.

Before the pupils begin this activity, have each child prepare three or four questions he or she would like answered through research. Guide the pupils to organize their findings in an outline or a written report. If you are using *Starting Points in Language—B*, refer to the "Outline," "Research Guide," and "Written Report" in the Handbook.

2. Suggest that the pupils find some information about the Roman general, Pompey, after whom the spaniel was named.

Language Development. Work with the pupils to make a list of verbs telling about the actions and movement of the spaniel. (e.g. howled, crept, flew, hurled) Have the pupils specify the verbs they found most interesting.

Dramatization. Have the pupils work in pairs to make up and act out one of the following dialogues:

- between the weaver and the saddler
- between the Prince and the servant who drove the spaniel out twice
- between Romero and one of his soldiers while making their way to the tent of the Prince
- between two farmers bringing produce to market, waiting for the gate of Delft to open.

Noting and
listing
verbs
Making up
and acting out
dialogue

For Added Interest and Enjoyment

Books

CARLSON, NATALIE SAVAGE. *Sailor's Choice*. Harper & Row
DE JONG, MEINDERT. *Along Came a Dog*. Harper & Row
DE JONG, MEINDERT. *Dirk's Dog Bello*. Harper & Row
HALL, LYNN. *Riff, Remember*. Follett
JOHNSON, M. S. *Wilderness Pup*. Morrow
LOMAN, ANNA. *Looking at Holland*. Black
MACKELLAR, WILLIAM. *A Very Small Miracle*. Crown Publishers
ROSS, P. F. *The Netherlands*. McLean Merchandise

Skills for Reading and Research

Comprehension, Study, and Research Skills

Recall of
story events
in sequence

Sequence. Have the children recall that a story is planned and told with the events of the story in a particular sequence. The sequence of events is important to the meaning and sense of the story. Remembering how a story unfolds requires the reader to think about the events as he reads and to understand the relationship between events. At the first of the year all pupils should

practise sequence exercises. As the months pass, continued practice will be necessary for those indicating weakness in this area. When learned effectively, the pupils will be able to employ this skill, not only in reading, but in organizing thoughts logically for creative writing and research reports.

*Importance
of sequence
in stories*

Give the children an opportunity to practice recalling the sequence of events in "The Dog Who Chose a Prince." Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Number the sentences in the correct order, to show the order in which the events happened in the story. Then read all the sentences again, starting with sentence 1. Do the sentences follow the same order as they do in the story?

- (4) The saddler gave the spaniel a good breakfast.
- (3) The people made a wall of legs between the spaniel and the horsemen.
- (9) Wherever the Prince went, Pompey went too.
- (6) The servant banged his head as he reached under the table for the spaniel.
- (11) The statues of the Prince of Orange always have a little spaniel at the man's feet.
- (2) Then the little dog heard a voice that was deep and filled with beauty.
- (1) The little dog's eyes wandered from face to face and his ears listened to the voices.
- (5) As the saddler opened the door, the dog ran out of the house.
- (10) Something in the strangeness of the silence awakened Pompey.
- (8) The Prince named the spaniel Pompey, after his favorite Roman general.
- (7) The Prince understood when the dog tried to tell him that he had chosen the Prince from the moment he saw him.

When the exercise is completed, discuss the answers with the pupils. Help them to see the importance of sequence by asking questions such as the following: "Why is it important that we learn first of all that the dog was looking from face to face and listening to the voices of the people?" (This tells us that the dog is searching for someone and is the way that the story begins.) "Why must sentence 4 come before sentence 5?" (The saddler gave the spaniel his breakfast while he was still in the house. The order of events wouldn't make sense the other way around.) "Why must we know that the Prince understood what the dog tried to tell him, before he gave the dog a name?" (The Prince gave the dog his name only after he understood the dog's feelings and decided to keep him.)

*Understanding
meanings of
words and
phrases*

Word Meaning. Write the following quotations from the story on the chalkboard. Have the children give the meanings of the phrases in their own words. (The answers should be somewhat as indicated.)

1. "Those who bear the burden of freedom for others are often lonely themselves."—page 16. (People who work to help others become free or keep their freedom are often lonely.) This quotation may be difficult for some to understand. Do not dwell on the meaning of "bear the burden of freedom for others."

2. "He planned to do by a trick what the Spaniards had not been able to do on the field of battle."—page 17. (Romero planned to kill William by a trick because the Spaniards had not been able to kill him in battles. He planned to drug the soldiers around William so that he could get to him.)

3. "...and the horse, as though understanding the precious burden he bore, moved quietly away from the empty tent."—page 19. (The horse seemed to know by instinct that his rider was an important person and that he must get away quietly.)

4. "this persistent one"—page 15. (continuing in the face of difficulties, not giving up.)

5. "His name—well it must be imposing."—page 16 (His name must be impressive and dignified.)

6. "Romero plotted against the life of Prince William."—page 17. (Romero planned to kill the Prince.)

7. "evil things were afoot"—page 18. (Wicked or bad things were about to happen.)

Word-Study Skills

Lesson 1

Phonetic and Structural Analysis

- Long and short vowels in syllables
- Plain and murmur diphthongs in syllables
- Irregular vowel digraphs in syllables

Alphabetizing

- Alphabetizing a book list

Word Meaning

- Using context clues

Spelling

- Spelling words and syllables containing short-vowel sounds
- Spelling words and syllables containing long-vowel sounds
- Spelling words and syllables containing plain and murmur diphthongs
- Spelling words and syllables containing irregular vowel digraphs
- Checking spelling in a dictionary
- Special spelling words
- Building and recalling spelling groups

Pages
20-27

A Struggle in the Woods

This story is an excerpt from the book *The Incredible Journey* by Sheila Burnford. The book was based on an actual 250-mile journey through Northern Ontario undertaken by two dogs and a cat.

Vocabulary

This story was included in the unit because of its high interest level. Since it is to be teacher read, the words in the story are not counted as basic vocabulary.

Objectives

Comprehension

- Making inferences
- Finding details
- Making conclusions based on story details
- Expressing opinions
- Comparing dogs and cats
- Understanding words and phrases
- Noting main events and sequence

Creative expression

- Drawing comic strips
- Writing stories

Literary Appreciation

- Noting and discussing mood
- Noting change of mood
- Noting descriptive phrases
- Reacting to story—discussing feelings
- Further reading
- Understanding plot

Locating and Organizing Information
Listing details
Finding proof for opinions
Using encyclopedia and other reference books
Skimming to find information

Starting Points

Getting Ready to Listen

*Discussing
the word
"struggle"*

Tell the children that the story you are about to read is called "A Struggle in the Woods." Ask them what the word "struggle" means and lead them to arrive at a definition close to "a great effort against difficulties, a fight or conflict."

Ask the children to turn to page 20 of their readers and as they follow in their books, read the introduction at the top of the page. Then have the children speculate on what the struggle might be about.

"Now let's find out about the struggle. Follow in your books as I read the story aloud."

Reading and Checking

*Discussing
mood*

Read the entire story aloud as the children follow in their books. After you finish reading, allow time for spontaneous reaction to the story. Have the pupils discuss the mood or feeling of the end of the story. (The pupils may say that there is a peaceful feeling at the end of the story, the feeling is one of relief that the old dog is recovering, there is a feeling of tenderness, or that there is a feeling of watchfulness and concern.)

Delving Into the Story

Rereading for Specific Purposes

A good deal of rereading will be necessary to answer the following questions. However, don't feel you must cover everything. Choose the questions your pupils can handle without too much difficulty and perhaps finish with a more challenging question.

*Noting
mood:
descriptive
phrases*

1. "Reread the first paragraph of the story. What is the mood of this part of the story?" (calm, quiet, peaceful) "Find words and phrases that the author used to create this mood." (shadows lengthened, deserted trail, evening wind sighed, whispering leaves, soft sound of wings, a sudden hush)

*Noting
change of
mood
Making
inferences*

2. "Reread the second paragraph of the story. What changed the mood of the story beginning?" (the sound of a heavy body pushing through the undergrowth, sharp cracking of branches) "What was the 'spell' that was broken?" (The quiet, peaceful atmosphere.)

3. "What do you think the bear cub wanted to do with Bodger, the old dog?" (He wanted to play.) "Why was the cub dangerous, even though he only wanted to play?" (Its size, strength, and sharp claws could injure or kill the weak dog.)

*Listing
details:*

4. Have the pupils list the ways that Tao, the Siamese cat repelled the cub and the she-bear from the sick terrier. (pages 21-24) Work with the pupils to prepare a co-operative chalkboard list or have each child make his own list. The details should be listed somewhat as follows:

How Tao Repelled the Bears

- Uttered a high-ear-splitting scream.
- Landed on the back of the cub.
- Raked his claws across the cub's eyes.
- Hissed and spat.
- Distracted the mother bear from the old dog by leaping to the side of the log track.
- Uttered a scream and advanced on the mother bear.
- Crouched and lashed his tail from side to side ready to spring on the mother bear.

*Finding
details*

5. "What five things in turn kept the mother bear from attacking Bodger?" (The cat distracted her attention with a sudden leap to the side of the track. The cat screamed and stepped forward. The cat advanced on the bear slowly. The cat stopped and crouched low, lashing his tail from side to side, ready to spring. The retriever sprang out of the bush.)

Making
conclusions
based on
story details

6. "The Siamese cat and the retriever saved Bodger's life by fighting off the bears and then by helping Bodger recover. Which of the two animals did more to save Bodger's life? Skim through the story quickly to find reasons to support your answer." (The cat played a bigger part in saving the terrier. Tao repelled the bears—page 21 bottom, page 22, page 23 top. Then he brought the partridge to the terrier's nose and began to tear at the bird so that Bodger could smell the meat. Tao later brought a mouse to the terrier—page 27. The retriever didn't do as much as Tao did to save Bodger, but his efforts were important as well. When he sprang out of the bush—page 24, the bears ran away. The young dog tried to stanch Bodger's wounds and tried to get a response from him.)

Reacting
to story:
discussing
feelings

7. The story usually evokes several different feelings in readers. Have the pupils discuss the following questions: "At what point in the story did you feel alarmed or tense, realizing that Bodger was in danger?" (The pupils will probably say when the cub first saw the dog, when the cub reached out to touch the dog, or when the cub cuffed Bodger harder.) "At what point in the story did you feel sad?" (answers will vary. The pupils might say when the dog was too feeble to feel pain or make any response when the cub was playing with him, or when Luath barked by the old dog's head and got no response.) "At what point in the story did you feel touched or moved?" (Various answers will probably be given. The pupils might answer when the young dog licked the old dog, or when the two friends lay watchfully by the old dog as he slept.) "At what point in the story did you feel glad or cheered?" (Again, there will be various answers such as when Luath sprang out of the woods, when the bears turned and ran into the woods, when the old dog began to come to life.)

Noting
author's
descriptive
phrases

8. Help the children appreciate the author's effective descriptions. On the chalkboard write the two headings "Labrador Retriever" and "Siamese Cat." Have the pupils find phrases in the story that describe the actions and movements of the dog and the cat. Write each phrase under the appropriate heading.

Labrador Retriever
sprang out
teeth bared and snarling
lips wrinkling
etc.

Siamese Cat
crouched low
lashing his tail
shrank back to normal size
etc.

After the pupils suggest several phrases for each animal, have them study the lists and pick out the phrases that apply only to a cat; only to a dog; to both dogs and cats.

Exploring Further Afield

Expressing
opinions;
research

Discussion. Guide a discussion of the question "Which animal is smarter, the dog or the cat?" Have the pupils support their opinions from their own observations and from the story. After the discussion, suggest that the pupils look in the encyclopedia to find out which animal is considered more intelligent by scientists. (The dog is rated more intelligent than the cat by most scientists.)

Research. Suggest that the pupils find the origin of the Bull Terrier, the Labrador Retriever, and the Siamese Cat.

Drawing
comic strips
Writing
stories

Art. Direct the pupils to read the first suggested follow-up activity in the right-hand column on page 27. Have them follow the directions given to plan and draw their "footprint stories."

Creative Writing. Have the pupils discuss the second follow-up activity on page 27 and then write the adventure suggested.

Supplementary
reading

Supplementary Reading. Obtain a copy of *The Incredible Journey* by Shiela Burnford, published by Hodder and Stoughton, for reading aloud to the children.

For Added Interest and Enjoyment

Books

CATHERALL, ARTHUR, *Puppy Lost in Lapland*. Watts
DUDLEY, ERNEST, *Rufus, the Remarkable True Story of a Tamed Fox*. Hart
ESTES, ELEANOR, *Miranda the Great*. Harcourt, Brace & World

GEORGE, JEAN CRAIGHEAD. *The Moon of the Owls*. Crowell
 GIPSON, FRED. *Old Yeller*. Harper & Row
 HANAK, MIRKO. *Animals We Love, Books 1 and 2*. Scroll Press
 HOPF, ALICE L. *Wild Traveller, the Story of a Coyote*. Norton
 HOUSE, CHARLES. *The Friendly Woods*. Four Winds
 KJELGAARD, JIM. *Big Red*. Holiday House
 KNIGHT, ERIC. *Lassie-Come-Home*. Holt, Rhinehart & Winston
 ROBINSON, JAN M. *The December Dog*. Lippincott

Skills for Reading and Research

Comprehension, Study, and Research Skills

Words and
 phrases
 Noting main
 events in
 story
 sequence

Word Meaning. Refer to the third follow-up activity in the right-hand column of page 27. Carry out the exercise suggested.

Understanding Plot. Write the title of the story on the chalkboard. Tell the pupils that there are five main events in the story that make up the plot. The plot of a story is the plan or main parts of the story. Work with the children to identify the five main events which make up the plot. Write the events or happenings on the chalkboard as you elicit them from the children. Tell the pupils that the first event can be found in the introduction to the story. The completed sequence should be somewhat as follows:

1. The hungry, sore terrier lay collapsed in a rut in a log track.
2. The bear cub injured the terrier.
3. The cat attacked and repelled the cub and its mother.
4. The Labrador sprang out of the bush, and together with the cat, caused the bears to run away.
5. Under Tao's and Luath's care, Bodger began to recover.

Skimming to
 locate specific
 information

Skimming. If necessary, explain or review skimming before beginning this assignment. Duplicate and distribute the following exercise. Be sure the pupils understand the directions. Tell the pupils that they are to work for both accuracy and speed in skimming for the required information. The exercise may be timed to attain quick responses. Allow about six to eight minutes to complete the exercise. Answers are indicated for convenience.

Skim through the story to find the paragraph that tells about each of the following things. Write the page number and paragraph number on the blank lines.

1. The bear cub noticed the collapsed terrier. (Page 20, paragraph 2)
2. The cat came along the trail dragging a partridge. (Page 21, paragraph 2)
3. The mother bear heard the cub's screams. (Page 22, paragraph 2)
4. The cat distracted the mother bear's attention from the sick dog. (Page 22, paragraph 2)
5. The mother bear began to retreat. (Page 24, paragraph 1)
6. The squirrel scrambled down the trunk of the tree. (Page 24, paragraph 1)
7. The cat's eyes regained their usual cool look. (Page 24, paragraph 2)
8. The young dog nosed his friend and tried to stanch the wounds. (Page 24, paragraph 3)
9. The smell of meat made the old dog open one eye. (Page 26, paragraph 1)
10. By nightfall, the old dog was able to walk over the grass. (Page 27, paragraph 1)

Page 28

The Teacher

A dog, a stick, and boys make a great game. So it is today, and so it was in the early days when a dog taught some boys the game, (or so the poet thinks).

Objectives

Comprehension

Reacting to poem

Making inferences from what is read and from outside sources

Making comparisons

- Creative Expression
 - Making up games
 - Writing paragraphs
- Literary Appreciation
 - Noting poet's technique
 - Noting mood
- Locating and Organizing Information
 - Using the encyclopedia and other reference books

Starting Points

Getting Ready to Listen and Read

*Discussing
dogs' tricks
and games
Setting
purpose for
listening*

"People like to teach their dogs to do tricks and play games. What tricks can your dog, or a dog that you know, do?" Have two or three pupils describe tricks or games that their dogs can do, or that they have seen other dogs do.

"The poem we are going to read is called 'The Teacher'. Who do you think is the teacher? What do you think the teacher teaches?"

"To find the answers to these questions, follow in your books as I read the poem to you."

Delving Into the Poem

Reading and Discussing

Read the poem to the children as they follow in their books. Then have two or three pupils read the poem aloud to the group.

1. "Were you surprised to find out who the teacher was? Why?" (The dog who taught early boys about the fun of playing a good game was the teacher. Before reading the poem, the pupils might assume that the dog's master is the teacher.)

2. "What were the games that the dog might have taught to the boys?" (returning a thrown stick, a pulling or tugging game, etc.)

3. "Why did the poet put the words 'I think' followed by a dash at the beginning of the poem?" (The poet takes a pause as she goes back to early times. She doesn't really know, she thinks that the things she writes about could have happened.)

4. "What necessary things might early men have been waiting to do by the fire?" (waiting to cook food, melt snow for water, make tools, etc.)

5. "Why did the poet call the fire a protecting flame?" (It protected early people from the cold, from the dark, from enemies)

6. "What 'helpful, friendly things' might the dog's tail have said?" (Various answers are possible about the dog wanting the boys to play.) "Why did the poet use the word 'helpful' to describe the dog's wagging tail?" (The pupils will probably say that by wagging his tail the dog helped the boys see what he wanted them to do.)

7. "What is the feeling or mood of the poet's word-picture of the dog and the boys?" (playful, joyful, carefree, a feeling of companionship, etc.)

8. "What does the poet's word-picture tell you about the dogs of early days that is the same about the dogs of today?" (They are the same today as they were in early days in their desire to play.)

Exploring Further Afield

Research. It is believed that the dog was the first animal to be tamed by man. Suggest that the pupils find information about the history of the dog—what early people tamed dogs and their reasons for doing so; what instincts of their wild ancestors domesticated dogs retain. Notify the librarian prior to the children's visits to the library, so that she can be prepared to guide them. Have the children present their findings by means of oral reports or by making charts of the information they obtain.

Creative Expression. Suggest that the pupils make up some games to play with dogs. First have them discuss their ideas with each other. Then have each child write a short paragraph describing his new game.

Dog Show. If possible, arrange a time for a pupil to bring his dog to school to demonstrate the tricks and games that the dog knows.

For Added Interest and Enjoyment

Book

LAUBER, PATRICIA. *The Story of Dogs*. Random House

Page 29

The Dog's Cold Nose

—a poem that explains why the dog's nose is always cold, the reason being found in the story of Noah and his Ark.

Objectives

Comprehension

Reacting to the poem

Retelling poem in own words

Creative Expression

Composing similes

Rewriting poem as a story

Writing story from dog's point of view

Writing myths

Literary Appreciation

Enjoying humor

Appreciating word-pictures

Understanding myth

Starting Points

Getting Ready to Listen

*Background
information
for the poem*

Before you introduce this poem to the children, try to obtain a recording of the song "The Unicorn" by the Irish Rovers.

As background information for the poem, have one or two pupils briefly tell the Biblical story of Noah and the Ark. (Noah built a huge ship called an Ark in which to save himself, his family, and two of each kind of animal during a flood that destroyed the earth. It rained for forty days and forty nights, but all those in the Ark survived.)

If the recording is available, have the pupils listen to and discuss the song "The Unicorn."

*Setting
purpose for
listening*

"Arthur Guiterman wrote a humorous poem in which he explained why the dog's nose is always cold. He made up his explanation from the story of Noah and his Ark. You are probably wondering how this story explains why the dog's nose is always cold. With your books closed, listen as I read the poem to you."

Listening and Discussing

Read the poem as the pupils listen, then read it again as the pupils follow in their books. Allow time for spontaneous comments about the poem. We suggest that it isn't necessary for the pupils to understand the meaning of every line and phrase in the poem. It is sufficient that they understand the poem as a whole and that they recognize the humor. However, discuss any phrases that the pupils question such as "a friendliness truly sublime," "that terrible pour," "zoologists hold," "perceiving 'twas time to embark."

Have one or two pupils take turns retelling the poem in their own words. Give help if needed.

"The poet created several word-pictures in his poem. What word-pictures do you find?" (the dog herding the animals, the animals going into the Ark two by two, the cat in the cupboard, the mouse on the shelf, the bug in the crack, the dog standing in the Ark with his muzzle thrust out through the door)

Write the line "Until they were packed like a boxful of screws" on the chalkboard and underline the simile "like a boxful of screws." Briefly review or explain similes. Have the pupils make their own similes to describe the animals packed into the Ark. Write their similes on the chalkboard. (e.g. like a can full of sardines; like a school bus full of children)

Exploring Further Afield

Discussion. If the pupils have learned about myths previously, elicit from them that Guiterman's poem is a myth since it explains something in nature. If their understanding of myths is slight, discuss the following points: A story that explains something in nature is called a myth. Myths are usually ancient stories that are passed down through the ages. Arthur Guiterman made up a humorous myth in poetry form to explain why a dog's nose is always cold.

Creative Writing. Have the pupils choose one of the following writing activities. 1. Rewrite the poem in story form. 2. Write the story from the dog's point of view. 3. Write their own myths to explain something about dogs, such as why dogs wag their tails or why dogs bark.

Page 31

The Large and the Small of It

—a poem in which the "large" is a Mastiff and the "small" is a Chihuahua.

Objectives

Comprehension

Expressing opinions

Understanding word meanings

Making inferences

Creative Expression

Writing a poem

Literary Appreciation

Enjoying humor

Noting contrast

Choral Reading

Locating and Organizing Information

Using the encyclopedia and other reference books to find information

Starting Points

Getting Ready to Read

*Discussing
title*

Tell the children that the poem they are going to read is called "The Large and the Small of It." Ask them to speculate on what kinds of dogs might be described in the poem.

*Purpose for
listening*

"Let's find whether you are correct about the kinds of dogs described in the poem."

Reading and Enjoying

Read the poem to the children as they follow in their readers. Then ask a volunteer to read the poem. When you finish reading, guide a discussion of the following questions:

"Do you agree with the poet that 'Class' is more important than strength and size in a dog? Why or why not? What is 'Class'?"

"Do you like the Mastiff or the Chihuahua better? Why?"

"What was the tone of the Mastiff's questions to the Chihuahua?"

"What was the tone of the Chihuahua's reply to the Mastiff?" (proud, arrogant, haughty, vain)

"'Flittermouse' isn't a real word. What do you think the poet meant by this word?" (The children will probably give an answer such as "flittering around like a mouse." Actually, "Flittermouse is a humorous word for a bat, based on the German word *fledermaus*.)

"What things make the poem humorous?" (The contrast between the enormous dog and the tiny dog; words such as "legged polliwog," "bug-eyed flittermouse;" the arrogant answer of the tiny dog.)

"How does the photograph add to the humor?" (We can see the "large" and the "small.")

Suggest that the pupils read the poem aloud in unison. Before they begin, have them decide which words they will stress and which lines they will end with a rising inflection.

Exploring Further Afield

Creative Writing. Suggest to the pupils that they rewrite the poem so that the Chihuahua asks the questions and the Mastiff gives the reply. Write this starting point on the chalkboard:

Says the Chihuahua, (as small as a mouse),
"What are you, Mastiff, a house?
Or a large brown horse,
Or...

Have the group work together to write one poem, or have each child write his own poem. Allow time for the children to read their finished poems to each other.

Research. Suggest that the children find some information about the Mastiff and the Chihuahua. Have each child write one question about either dog on the chalkboard. (e.g. How tall is the Mastiff? What are the colors of the Chihuahua?) Have the children find the answers to their questions in the encyclopedia or other reference books. Then guide a discussion of the questions with the group.

For Added Interest and Enjoyment

Books

LEICHMAN, SEYMOUR. *Shaggy Dogs & Spotty Dogs & Shaggy & Spotty Dogs*. Harcourt McGRAW, WILLIAM CORBIN. *The Pup with the Up-and-Down Tail*. Coward-McCann
UNKELBACH, KURT. *Ruffian: International Champion*. Prentice-Hall
UNKELBACH, KURT. *You're a Good Dog, Joe*. Prentice-Hall

Pages
32-49

The Bully of Barkham Street

"The Bully of Barkham Street" is the story of a boy who is continually in trouble with his family, his neighbors, his teacher, and his schoolmates. It doesn't take long to see why Martin acts the way he does. He feels that no one likes him or cares about him, consequently he retaliates by lashing out to hurt others before he can be hurt by them. And, causing trouble is a way of getting people's attention. There is only one bright spot in his life and that is Rufus, his dog. Rufus, in typical canine fashion, accepts Martin with all his failings as the most important person in his world. When Martin is given a frenzied welcome by his dog each day, he feels his bullying heart swell with love. Talking about his problems with Rufus, he can begin to see why he acts the way he does. He can even admit to a deep-down desire to behave in a kindlier fashion to others.

This chapter, which is taken from the book of the same name, deals mainly with the antagonism between Martin and his next-door neighbor. Martin's character is presented in such a way that the reader sympathizes with the lonely boy who receives the love he desperately needs from his only friend, Rufus. The story excerpt ends with the possibility that Rufus might be taken from him.

Vocabulary

Enrichment Words: *Barkham, Martin, Edward Frost, Rufus, Eckman, Otto, Hastings, Marietta, Old Age Pension, Foran, chili con carne, juvenile delinquent.*

Phonetic Words: *bully, weird, victorious, pronto, slouched, countenance, insolence, defiance, cosmetics, frenzy, resolutions, impossibility, responded, wistfully, scowled, impulse, retrieved, gaggle, smudged, depressed, offhand, prodded, disrespectful, sensation, overwhelmed.*

More Difficult Words: *quavery, beset, obstreperous, overture, assignment, alternatives, behavior, decent, fringy.*

Objectives

Comprehension

- Reacting to story
- Recalling details
- Making inferences from what is read
- Understanding word meanings
- Relating reading to life
- Expressing opinions
- Understanding expression
- Comparing ideas
- Making judgments
- Drawing inferences from outside sources
- Cause-and-effect relationships
- Predicting outcomes
- Noting and interpreting emotions

Creative Expression

- Composing descriptive phrases
- Composing and acting out conversations
- Writing explanatory paragraphs
- Writing stories

Literary Appreciation

- Reacting to story and characters
- Noting descriptive phrases
- Encouraging further reading

Locating and Organizing Information

- Reading to find answers to questions
- Reading to find specific passages, details, and events
- Reading to find descriptive words and phrases

Starting Points

Getting Ready to Read

Preliminary questions

Have the pupils turn to page 32 and read the title of the story. Initiate a discussion of the questions in the left-hand column.

Purposes for reading

Tell the pupils that the bully in the story is called Martin Hastings. Direct the pupils to read the story through silently to find out why Martin's dog meant so much to him.

Reading and Checking

Reading and reacting

Have the pupils read the story silently. When they finish reading allow some time for spontaneous reaction and discussion.

Thinking About What Was Read

Depending on your pupils' personal backgrounds, you may wish to change or omit some of the following questions.

*Details;
inferences*

1. Refer to the activities in the right-hand column of page 49. Discuss the questions in the first paragraph with the pupils. (answers can be found on pages 37, 38, and 43 of the story, and in the introduction to the lesson plan.)

*Relating
to life*

2. As the pupils follow in their books, read the second paragraph in the right-hand column of page 49. Discuss the questions suggested.

Opinion

3. Guide the discussion suggested in the third follow-up paragraph.

*Predicting
outcomes*

4. Refer to the fourth follow-up paragraph. Have the pupils give their ideas about what might happen to Martin and Rufus, and whether Martin can learn to stop being a bully.

*Reacting to
story*

5. "How did you feel after you finished reading the story? Did you feel sorry for Martin? Why or why not? What do you want to happen to Martin? Why?"

6. "What was your opinion of Martin after you read the first two pages of the story? What was your opinion of Martin after you read the entire story? Did your opinion change? Why?"

*Drawing
inferences*

7. "In what way do you think Martin will be most tempted to misbehave in future? Why? (Answers will vary. Martin will probably be most tempted to misbehave in the area of his relationship with Edward as Edward will likely call him names again.)

8. "If you were Martin what would you try to do first?"

*Drawing
inferences*

✓ 9. "Why do you think Martin called his sister 'dopey Marietta'?" (Martin may have thought that any girl was "dopey" but deep-down he was probably jealous of her because she pleased her parents.)

*Relating
to life*

10. "What did Martin mean when he called his sister a 'natural jailbird'?" (He was being scornful because it didn't bother Marietta to be kept in the backyard when she was younger.)

11. "Martin said that no place is big enough if you can't get out. Tell about a time when you felt the same way."

*Drawing
inferences;
expressing
opinions*

✓ 12. Have the pupils discuss their ideas about the reasons for Martin's behavior. Guide the discussion and encourage the children to think of as many reasons as they can. (They will probably suggest some of the following: Martin wants attention; he feels that his parents don't spend enough time with him; his parents aren't interested in his school activities; they don't show him enough affection; his parents like Marietta better than Martin; his parents don't listen to him; other people goad him into being a bully; he is treated unfairly by his teacher and his parents; everyone is against him.)

*Reacting to
story*

13. "Would you like to have Martin for a friend? Why or why not?" "Would you like to have Edward for a friend? Why or why not?"

*Making
inferences;
comparing
ideas*

✓ 14. Have the pupils write a sentence to describe how each of the following feel about Martin: Edward Frost; Edward's mother; Mr. Eckman; Mr. Foran, Martin's teacher; Martin's parents; Marietta; Rufus. Then have each pupil compare his sentences with the sentences of the others in the group.

*Making
judgements*

15. "Do you think Mr. Hastings was fair when he said that Martin would be able to keep his dog only on the condition that he behaved himself in every respect? Why or why not?" (The children will have various reasons for their opinions. One point to mention might be that it would have been better for Mr. Hastings to try and get Martin to change his behavior a little at a time.)

*Expressing
opinions*

16. "Suppose Rufus is taken away from Martin. How do you think this will affect Martin's behavior? Why? (Some pupils might say that Martin's behavior will become worse. He might even try to run away from home. Others might say that this is the one thing that will make Martin turn over a new leaf so that he can get Rufus back.)

Rereading for Specific Purposes

*Making
inferences*

✓ 1. Have the pupils reread the first paragraph of the story.

(a) "What was Martin's feeling toward Edward?" (The children will probably say that Martin didn't like Edward, that he found him "a pain and a pest." Elicit from the children that Martin was jealous or envious of Edward.)

- (b) "Why do you think Martin was jealous of Edward?" (Edward's parents "fussed" over him; they took him on picnics and to the zoo; they went to school assemblies and Parents' Nights; Edward's father taught him to bat a ball; Edward didn't have a brother or a sister.) If the expression P.T.A. isn't known in your area, explain that it is another way of saying "Home and School Association."
- (c) "Why do you think these things made Martin jealous?" (Edward's parents showed a greater interest in him than Martin felt his parents showed in Martin.)
- (d) "Why do you think Martin envied Edward because he had no brother or sister?" (Edward didn't have to share his parents' attention, as Martin did. Martin also found his sister a nuisance.)

Supplementary Reading. Obtain a copy of *The Bully of Barkham Street* by Mary Stolz, published by Harper & Row. Read the story aloud to the children and/or have them take turns reading portions aloud to the group.

For Added Interest and Enjoyment

Poems

"My Dog," by Tom Robinson; in *Sound of Poetry*. Allyn & Bacon

Books

AARON, CHESTER. *Better Than Laughter*. Harcourt
BLUME, JUDY. *Otherwise Known as Sheila the Great*. Dutton
CRANDELL, MYRA CLARKE. *Enoch and the Brave Un*. David McKay
FAULKNER, CLIFF. *The In-Between*. Little, Brown
GILBERT, NAN. *A Dog for Joey*. Harper & Row
GREENE, CONSTANCE C. *Isabelle the Itch*. Viking
LITTLE, JEAN. *Mine for Keeps*. Little, Brown
LITTLE, JEAN. *Spring Begins in March*. Little, Brown
MONTEAL, GUY. *Alala*. Harlin Quist
MOWAT, FARLEY. *The Dog Who Wouldn't Be*. McClelland & Stewart
RINKOFF, BARBARA. *The Watchers*. Knopf
SCISM, CAROL K. *The Wizard of Walnut Street*. Dial Press
SHARMAT, MARJORIE WEINMAN. *Getting Something on Maggie Marmelstein*. Harper & Row
STOLZ, MARY. *The Bully of Barkham Street*. Harper & Row
STOLZ, MARY. *A Dog on Barkham Street*. Harper & Row

Skills for Reading and Research

Comprehension, Study, and Research Skills

Understanding
words and
phrases

Word Meaning. Write the following phrases on the chalkboard. Tell the children to copy the phrases into their notebooks. Beside each phrase, have the children write down what they believe the phrase to mean. Suggest that they read the phrases in context in the story and use their dictionaries to help them. After all pupils finish, discuss the correct meanings with them.

surge of anger.—page 33
beset on all sides.—page 34
reckless insolence.—page 34
obstreperous dog.—page 37
dissipating his impulse toward friendliness.—page 41
saying something poisonous.—page 43
All bliss departed.—page 48

Understanding
relationships
of story events

Cause and Effect. Duplicate the partial statements below and distribute copies to the pupils for independent work. Direct the pupils to complete each statement. When the exercise is completed, discuss the answers. Disagreements should be resolved by reference to the text. Answers are indicated for the teacher's convenience.

1. Martin found Edward more of a nuisance lately because (*Martin had a dog and Edward wanted one badly.—page 32*)
2. Mr. Eckman shouted at Martin because (*he saw Martin fighting with Edward.—page 34*)
3. Martin called Mr. Eckman "Prune Face" because (*Mr. Eckman yelled at him.—page 34*)
4. Martin called to Edward to come and play with Rufus because (*he saw Edward look longingly at Rufus.—page 40*)
5. Because Martin was playing his bugle so loudly, (*he didn't hear his mother come up the stairs.—page 41*)

6. Mrs. Hastings knew that Martin was late getting home from school because (*Martin's sister told her.—page 43*)
7. Because Martin didn't have any tape for his model airplane, (*he borrowed his mother's freezer tape.—page 44*)
8. Martin stamped out of the house angrily when he went to the store because (*Mrs. Hastings told him he had to pay for the freezer tape out of his allowance.—page 45*)
9. Because Martin lost the grocery list, (*he had to telephone his mother to find out what to buy.—page 46*)
10. Edward's mother came to see Mrs. Hastings because (*Martin bullied Edward.—page 47*)
11. Mr. Hastings threatened to take Rufus from Martin because (*Martin had misbehaved in several ways that day.—page 49*)

Word-Analysis Skills

Lesson 2

Syllabication and Accent

Reviewing syllabication rules 1, 2, 4, 8

Applying syllabication rules 1, 2, 4, 8

Using the Dictionary

Reviewing the pronunciation key

Reviewing guide words

Reviewing entry words

Observing a glossary

Language Development

Distinguishing between formal and informal speech

Spelling

Applying syllabication rules 2, 4 and 8 to spelling

Special spelling words

Adding to a spelling group

Recalling spelling groups

Building a spelling group

The Mischievous Dog

—a fable by Aesop

Vocabulary

Phonetic Words: *strutted, immense, merit, contrary.*

More Difficult Words: *mischievous, provocation, notoriety.*

Objectives

Comprehension

Understanding the moral of the fable

Understanding word meaning

Recalling detail

Drawing inference

Explaining part of fable in own words

Literary Appreciation

Noting characteristics of a fable

Noting details about Aesop

Starting Points

Getting Ready to Read

*Literary genre;
noting
characteristics
of fables*

Depending on the pupils' knowledge of fables, introduce or review the characteristics of a fable. Write the characteristics on the chalkboard as you discuss them:

1. A fable is a story that is told for the purpose of teaching a lesson about good or bad human characteristics.
2. The lesson is stated at the end of the fable. This lesson is called a *moral*.
3. The characters in a fable are usually animals who talk and act like humans.
4. A fable usually has a short simple plot with little description and no details other than those leading up to the moral at the end.

Aesop

Tell the children that the most famous fables are said to have been written by a storyteller called Aesop. Aesop was a Greek slave who lived around 600 B.C.

*Setting
purpose*

Direct the pupils to read "The Mischievous Dog" by Aesop to find out what lesson or moral that fable teaches people.

Delving Into the Story

Thinking About What Was Read

*Understanding
the moral
Understanding
meaning
Detail
Inference
Explaining*

After the pupils read the fable, have them discuss what they think the moral at the end of the fable means. Suggest that they look up the meaning of the word "notoriety" in the dictionary.

"The Dog used to bite people 'without any provocation'. What does the phrase 'without any provocation' mean?"

"Why did the master fasten a bell around the Dog's neck?"

"What did the Dog think was the purpose of the bell?"

"Explain in your own words what the old dog said to the Dog with the bell."

Page 51

The Wolves and the Dogs

—a fable by Aesop

Vocabulary

Phonetic Words: *enslaved, mankind, compel*

More Difficult Word: *persuaded*

Objectives

Comprehension

- Understanding morals of fables
- Explaining part of fable in own words
- Understanding expression
- Relating reading to life
- Finding irrelevant ideas
- Summarizing fables

Creative Expression

- Rewriting fables in own words
- Adding details to fables
- Composing fables
- Painting pictures to illustrate fables

Literary Appreciation

- Describing characteristics of animals
- Understanding purpose of fables

Comparing fable and fairy tale beginnings
Noting fable characteristics

Locating and Organizing Information
Using encyclopedia
Reporting orally

Starting Points

Getting Ready to Read

*Purposes
for reading*

Direct the pupils to read Aesop's fable "The Wolves and the Dogs" to find out what moral the fable teaches.

Delving Into the Story

Thinking About What was Read

*Understanding
the moral
Explaining
in own words
Understanding
expression
Describing
characteristics
of animals*

1. After the pupils read the fable, have them discuss the meaning of the moral at the end of the fable.

2. Have the pupils explain in their own words what the Wolves said was the main difference between themselves and the Dogs.

3. "What does the phrase 'live on the fat of the land' mean?" (living in a luxurious style and having more than enough of everything one wants or needs)

4. "We usually think of dogs as loyal, loving, and friendly. What are some words that describe the Dog in 'The Mischievous Dog'?" (bad-tempered, vain, proud, etc.) "What are some words that describe the Dogs in 'The Wolves and the Dogs'?"

5. What are some words that describe the behavior of the Wolves in 'The Wolves and the Dogs'?" (lying, sly, dishonest, etc.)

6. Why do you think the animals in the fables were described the way they were?" (The animals' characteristics were meant to illustrate the characteristics of people.)

7. Guide a discussion of the ways that the morals in the two fables can be applied to people today. Have the pupils suggest examples of the ways each moral can be used to illustrate happenings in everyday life. (e.g. A criminal's activities are often publicized in newspapers and on television. An athlete who "throws" a game is subject to fines and expulsion from the team.)

8. Have the pupils note how each fable begins. ("Once upon a time"; "There was once") "What other kind of very popular stories usually have similar beginnings?" (Elicit from the children that the beginnings of the fables are similar to beginnings of fairy tales.)

9. Have the children note that the characters in the fables are not given names. Have them speculate on the reason for this. (The characters are meant to represent kinds of people in general, not specific people.)

10. Have the pupils note the words that are capitalized within the sentences in the fables. (Dog, Wolves, Dogs) Have the pupils speculate on the reason why these words are capitalized. (The words represent the main characters in the fables.)

*Purpose of
fables
Relating
reading to life*

Comparing

*Noting
fable
characteristics*

Exploring Further Afield

It is advisable to have a book of Aesop's Fables handy while conducting the following activities.

*Using
encyclopedia;
reporting*

Research. Suggest that the pupils work in pairs to find more information about Aesop in encyclopedias. Then have the pupils share their findings with others in the group by reporting orally.

*Rewriting
fables*

Creative Writing. Suggest that the pupils choose one or more of the following activities.

1. Have the pupils rewrite one of the fables in their own words.

*Adding
details to
fables*

2. Suggest that the pupils rewrite "The Mischievous Dog" giving each character a name and adding more details—about the Dog, his master, and his home, and about the old dog, who he was, where he lived, etc. Before beginning this activity, it may be helpful to read to the pupils

Composing
fables

some fables that have been rewritten in detailed story form. Versions of fables such as "The Lion and the Mouse" and "The Town Mouse and the Country Mouse" are available in libraries.

3. Have the pupils write their own fables in which the characters are dogs. Some suggestions for morals to illustrate are:

- If you try to do too much at one time, you will accomplish nothing.
- Those who complain the most have nothing to complain about.
- Don't count your possessions before you own them.

After the children write their fables, suggest that they find morals similar to the ones they illustrated in a book of Aesop's Fables.

Illustrating
fables

Art. Have the pupils paint a picture to illustrate the fables they composed or any other fable by Aesop. Suggest that they use the morals of the fables as the picture titles.

For Added Interest and Enjoyment

Books

BLYTON, ENID. *The Secret Seven and the Case of the Missing Dogs*. Children's Press

BROWN, MARCIA. *Once a Mouse*. Scribner

BROWN, MARGARET WISE. *The Fables of Lafontaine*. Harper & Row

CAVANNA, BETTY. *Petey*. Westminster

DU BOIS, WILLIAM PENE. *Otto and the Magic Potatoes*. Viking

DURHAM, JOHN. *Me and Arch and the Pest*. Four Winds Press

EVANS, KATHERINE. *A Bundle of Sticks; The Boy Who Cried Wolf; A Camel in the Tent*. Whitman

FORD, HILDEGARDE. *Scrambola*. Harvey House

JACOBS, JOSEPH. *The Fables of Aesop*. Macmillan, N.Y.

KENT, JACK. *Jack Kent's Fables of Aesop*. Parents' Magazine Press

MONTGOMERIE, NORAH. *Twenty-Five Fables*. Abelard-Schuman

REEVES, JAMES. *Fables from Aesop*. Henry Z. Walck

STEIG, WILLIAM. *Dominic*. Farrar

Skills for Reading and Research

Comprehension, Study, and Research Skills

Finding
irrelevant
ideas

Critical Reading. Duplicate and distribute the following exercise. Discuss the directions with the pupils before they begin to complete the exercise independently. (Answers are indicated.)

Here are some short paragraphs. One sentence in each paragraph does not belong there because it doesn't fit with the main idea. Draw a line through that sentence.

1. There was once a Dog who used to snap at people. His master fastened a bell around his neck to warn people of his presence. *His master also had a cat.* The Dog was very proud of the bell.
2. The Dog was very proud of the bell. He strutted about tinkling it with immense satisfaction. The old dog told him not to give himself so many airs. *Dogs usually wear collars instead of bells.*
3. *Aesop was a storyteller who lived over 2000 years ago.* The Wolves told the Dogs that they should be enemies no longer. They told the dogs that they were like the Wolves in most ways. They said that the main difference between them was one of training.

Rewrite the following paragraphs at the bottom of this page, but in each paragraph leave out the sentence that doesn't belong.

4. The Wolves told the Dogs that the Dogs were enslaved to mankind. *In ancient times, wolves were thought to be dangerous and sneaky animals.* They reminded the dogs that their masters beat them and put collars around their necks; that their masters forced them to keep watch over their flocks; that they had nothing but bones to eat.

5. The Dogs allowed themselves to be persuaded. They went into the Wolves' den. *Many people today have dens in their homes.* Then the Wolves attacked the Dogs.

Word-Analysis Skills

Lesson 3

Phonetic Analysis and Syllabication

Reviewing the short-vowel rule

Reviewing the long-vowel rule

Reviewing syllabication rule 7

Spelling

Spelling words governed by syllabication rule 7

Special spelling words

Recalling a spelling group

Building a spelling group

Unit Review

*Recognizing
words
introduced in
the unit*

Vocabulary Recognition. Duplicate the exercise below, omitting the stars. Read the starred word in each box and direct the pupils to find it on their worksheets and draw a line around it.

1. swam swore *swum	2. peddlers protested *partaken	3. persistent *protested partaken	4. bully *beset behave
5. resolutions *responded retrieved	6. contrary conduct *compel	7. *persuaded provocation persuasion	8. slavery *enslaved enslave
9. *mischievous mischief misbehave	10. cosmetics *countenance con carne	11. *assignment insolence alternatives	12. *traitor torrent thereafter
13. spaniel *stifled saddler's	14. mournful moat *mournfully	15. courtyard *drawbridge drawback	16. struck strut *strutted
17. *weird wistful wolves	18. Spaniards *spaniel Spain	19. saddle saddlers *peddlers	20. compel *contrary quavery
21. *obstreperous overture overwhelmed	22. behave *behaviour beset	23. imposing impulse *insolence	24. overwhelmed *overture overtake
25. *victorious victory vagabonds	26. depressed *decent descend	27. scowled cosmic *cosmetics	28. *resolutions responded resolve

29. *impossibility impulse imposing	30. wolves weird *wistfully	31. spaniel *scowled scout	32. responded retrieving *retrieved
33. *smudged slouched scowled	34. disrespectful *depressed decent	35. sentence sense *sensation	36. *leadership leader gaggle

*Recalling
events and
details*

Testing Recall of Events and Details. To check the pupil's recall of story events and details, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each sentence. If it tells something about a dog story in this chapter that is true, write *T* on the line. If it tells something about the story that is not true, write *No* on the line.

- (*T*) 1. The Prince of Orange knew the spaniel would be faithful to him.
(*No*) 2. The Spaniel, Pompey, awakened the Prince by pulling him off the bed.
(*T*) 3. The struggle in the woods between the bears and the traveling animals took place in the evening.
(*No*) 4. The bear cub and his mother and father attacked the golden retriever.
(*No*) 5. The Siamese cat brought a frog for the old bull terrier to eat.
(*T*) 6. The bears ran away when the golden retriever sprang out of the bush.
(*T*) 7. Edward Frost was jealous because Martin Hastings had a dog and Edward wanted one.
(*No*) 8. Martin liked Rufus better than anyone else except his sister.
(*No*) 9. Martin's mother agreed with Mrs. Frost that Martin was a roughneck.
(*No*) 10. In the fable by Aesop, the Dogs persuaded the Wolves to join them in looking after the sheep.
(*T*) 11. The mischievous Dog was very proud of the bell around his neck.

Word-Analysis Skills Progress Check

Word Meaning

Matching synonyms

Syllabication and Accent

Syllabifying and accenting words

Dictionary Usage

Recognizing dictionary respellings

Using guide words

Spelling

Spelling test

THINGS THAT GO BOOMP IN THE NIGHT

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information
Night Shapes Poem, Page 53	Recalling details Drawing inferences Understanding expressions	
The Railroad Ghost Pages 55-57	Recalling details Expressing opinions Speculating Drawing inferences Inferring feelings Understanding sequence Classifying and understanding functions of phrases	Collecting newspaper and magazine articles Arranging events in sequence
Wait till Martin Comes Pages 59-60	Reacting to the story Speculative thinking Drawing inferences Relating reading to life Evaluating Retelling the story; recalling details	Skimming to note suspense Skimming to evaluate for storytelling Using the card catalog
The Tower of London Pages 61-63	Recalling details Drawing inferences Explaining a paragraph in own words Expressing opinions Reacting to story Understanding terms Main idea of paragraphs	Using reference books Choosing a topic Preparing research questions Presenting oral or written reports Using an index
Autumn Ghost Sounds Poem, Page 64	Drawing inferences from what is read Drawing inferences from other sources Relating reading to life	Reading to find specific lines
The Witches' Ride Poem, Page 65	Reacting to the poem Drawing inferences from what is read and from outside sources	Using reference books
Unit Review	Visual recognition of new words Recalling story information Discriminating between possible and impossible	

IN READING

“Things That Go Boomp in the Night”

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Noting change of mood Discussing mood Noting descriptive phrases Interpreting poem Choral speaking</p> <p>Reacting to story and follow-up comments Genre: ghost stories Understanding legend</p> <p>Reacting to story and the story ending Discussing surprise endings Genre: ghost stories Understanding suspense Noting how an author builds suspense Evaluating story for reading or telling aloud Telling suspense stories Listening to stories</p> <p>Genre: ghost stories</p> <p>Noting descriptive words Reacting to poems Comparing moods of poems Comparing points of view of poems Choral speaking</p> <p>Noting rhythm Choral reading Appreciating alliteration Appreciating word pictures</p>	<p>Reviewing symbols for sounds of a Reviewing syllabication rules 3, 5, 6, 9 Reviewing accent mark Homonyms</p> <p>Reviewing prefixes and suffixes Syllabifying prefixed and suffixed words Noting initial syllabic units Selecting correct word meaning</p>	<p>Spelling words governed by syllabication rules 5, 6, 9 Special spelling words Building a spelling group</p> <p>Spelling words governed by syllabication rule 3 Dropping final e before adding certain suffixes Doubling final consonant before adding certain suffixes Special spelling words Building and recalling spelling groups</p> <p>Spelling test</p>	

	Page	Talking	Moving Acting	Valuing	
	Page 26	Giving reasons for feelings			
	Page 27	Discussing briefs about ghosts Sharing stories with classmates			
	Pages 28-29	Expressing opinion and supporting it with a reason		Discussing harmful and harmless practical jokes	
	Page 31	Discussing reaction to a hypothetical situation	Miming actions in poem		
	Page 33	Talking about poem Developing awareness of sounds by making and recording sound effects			
	Page 34	Expressing opinion about a question Describing a familiar object			
	Page 35	Persuading someone to buy a "haunted" house	Acting out scene suggested by news article Acting out T.V. panel show		
	Page 36	Reacting to content of photograph Making judgment			
	Pages 37-39	Stating opinions about a story			
	Pages 40-41	Discussing superstitions Comprehending story			
	Pages 42-43	Comparing ghosts and witches Making up alliterative phrases, magical spells, and charms	Interpreting poem through mime and oral reading		
	Page 44		Acting out witches' scene from <i>Macbeth</i>		
	Page 45	Telling spooky stories		Cooperating with classmates in story-telling session	
			36		

IN LANGUAGE

"Things That Go Boomp in the Night"

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
<p>Planning and drawing comic strip Writing humorous story</p> <p>Listing words to describe sound effects</p> <p>Writing cinquain</p> <p>Writing letter to describe imaginary situation Writing conversation about imaginary scene</p> <p>Writing caption for photograph</p> <p>Writing titles for T.V. programs Summarizing contents of T.V. programs</p> <p>Writing ghost stories</p> <p>Writing recipes</p>	<p>Reading and discussing your feelings about poems</p> <p>Creating mood in reading selection</p> <p>Reading short story</p> <p>Appreciating poem</p> <p>Discussing mood in poem Comparing moods in two poems and story</p> <p>Reading story</p> <p>Appreciating excerpt from classic <i>The Adventures of Huckleberry Finn</i></p> <p>Oral reading of poem</p> <p>Listening to excerpt from <i>Macbeth</i></p> <p>Relating music of "Danse Macabre" to story</p>	<p>Expressing thoughts evoked by certain words Listing words relating to theme of <i>ghosts</i></p> <p>Listing words Analyzing similes in poem</p> <p>Listing descriptive words</p> <p>Developing word awareness Defining alliteration Finding examples of alliteration</p>	<p>Finding origins of legendary creatures</p> <p>Planning a T.V. series and listing program ideas for T.V. series</p>

Overview of Theme in Starting Points in Reading

*Bogles and Ghaisties
And long-legged beasties
And things that go BOOMP!
In the night...
(Scottish)*

The stories and poems in this theme are especially suitable for reading around Hallowe'en, but children will enjoy them at any time of the year.

The theme is introduced with the poem "Night Shapes" in which the poet describes the mysterious shapes and ideas that he sees or imagines outside at night. "The Railroad Ghost" is a story about a phantom that flagged down a speeding express train two hundred yards ahead of a washed-out bridge. "Wait Till Martin Comes" is a haunted house story with a surprise ending. The next story, "The Tower of London" tells about the appearance of the ghosts of Anne Boleyn and Katherine Howard in the Tower. The poem, "Autumn Ghost Sounds" describes the sounds of the wind (or is it the sounds of ghosts?) outside at night. The theme ends with the poem "The Witches' Ride" which describes the flight of witches through the skies.

For specific learning objectives in this theme, see the chart on pages 34-35.

Introducing the Theme in Starting Points in Reading

To begin the theme, write the Scottish verse (above) on the chalkboard. Have the children chant the verse expressively.

"What do you think bogles and ghaisties are?"

"Is the picture under the chapter title a scary picture? Why or why not?"

"What kinds of stories and poems do you think will be in this chapter?"

Readability of Selections in Starting Points in Reading

The story "Wait Till Martin Comes" is a very easy-to-read selection. The story "The Railroad Ghost" is average in reading difficulty and should be read easily by most children. Because of its historical references, the article "The Tower of London" is more difficult and will be most suitable for children with above-average reading ability.

Overview of Theme in Starting Points in Language

The theme "Things That Go Boomp in the Night" in *Starting Points in Language* opens with the verse of that title and then proceeds to look lightly and humorously at ghosts. Stories and a number of poems are starting points for vocabulary enrichment, for appreciating alliteration and mood in poems, for comparing poems, for writing descriptive pieces and stories, for storytelling, and for pantomiming and acting.

For specific learning objectives in this theme, see the chart on pages 36-37.

Integration with Starting Points in Language

The language activities in "Things That Go Boomp in the Night" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 26-27—the starting points activities provoke the sharing of ghost words and ghost stories
2. Pages 28-29—a story about a boggart and its tricks leads to a discussion of practical jokes—those that are harmless and those that are not
3. Pages 30-33—two poems are the basis for a comparison of vocabulary and mood
4. Pages 34-35—the topic of haunted houses provides opportunities for interviewing and acting out activities
5. Pages 37-39—the planning of a television series is the follow-up to a Scottish ghost story
6. Pages 40-41—superstitions and charms are used as starting points for story writing
7. Pages 42-45—the poem “The Witch of Willowby Wood” is an excellent selection for choral speaking
8. Pages 44-45—the culminating activities include the making of a witches’ brew and the telling of ghost stories.

Starting Points in Reading

3. The story “The Railroad Ghost” illustrates that there is often a reasonable explanation for what one imagines to be a ghost
4. The short tale “Wait Till Martin Comes” is an example of a ghost story for which there is no explanation and gives children a chance to come up with their own answers
7. A famous “haunted house” is described in the article “The Tower of London”
11. Pages 64-65—two further poems, “Autumn Ghost Sounds” and “The Witches’ Ride” continue the mini-theme about witches

Night Shapes

"Outside is full of chats and darkness,
...of black shapes moving,
Shadows weird and slowly passing..."
—a poem in a mysterious mood

Objectives

- Comprehension
 - Recalling details
 - Drawing inferences
 - Understanding expressions
- Creative Expression
 - Writing poems
 - Illustrating poem
- Literary Appreciation
 - Noting change of mood
 - Discussing mood
 - Noting descriptive phrases
 - Interpreting poem
 - Choral speaking

Starting Points

Getting Ready to Listen and Read

After the introduction to the unit (page 38), the children will be expecting stories and poems about mysterious and eerie creatures. Tell the children the name of the poem and have them speculate on what it is about.

"Listen as I read the poem to find out what night shapes the poet describes."

Delving Into the Poem

Listening, Reading, and Discussing

As you read the poem, build up a mysterious mood in the first two verses. Read the third verse quietly, your voice fading away in the last two lines. Read the poem a second time as the children follow in their books.

Guide a discussion of some of the following questions.

1. Have the pupils name the night shapes that the poet tells about in the first verse. (cats, bats, owls, moles) "What do you think are the 'things creeping silently'? (Answers will vary. The pupils might suggest common animals or insects, or they might suggest entirely imaginary creatures.)

2. "What do you think are 'howling screeches'?" (The pupils might suggest the sounds that cats or owls make, or the sounds of imaginary, eerie creatures.)

3. "What do you think might be the 'black shapes moving' mentioned in the second verse?" (animals, people, insects, birds, cars, trees, clouds, etc.)

4. Refer to the fourth line of the second verse. "For what kind of work might the eyes be looking?" (mischief, evil deeds, the usual things that occupy animals' time, etc.)

5. "What does the line 'Figures stealing' mean?" (An answer such as shapes of people or creatures creeping about silently would be suitable.)

6. "At what point does the mood of the poem change?" (after the second verse) "What is the feeling or mood of the first two verses?" (mysterious, eerie, etc.) "What is the mood of the third verse?" (The pupils might say restless, dream-like, quiet, or uneasy. Accept any thoughtful pupil responses.)

7. Have the pupils note the phrases that contribute to the mysterious feeling of the first two verses. (creeping silently, shadows weird, night brooding, thick black, stillness, etc.)

*Recalling
details;
making
inferences*

*Understanding
an expression
Noting mood*

*Descriptive
phrases*

Interpreting
poem

8. Have the pupils discuss their interpretations of the third verse. This part of the poem may be difficult to understand. If response from the pupils is scanty, suggest that the poet described people's thoughts and dreams at night. Elicit from the children that ideas, hopes, and dreams are moving through people's minds as they lie sleepless or partly-asleep at night, or as they walk about outside at night. Accept other thoughtful pupil responses as well.

9. Have the pupils suggest how the poem and the picture on page 52 might be related. "Is the picture on page 52 a good illustration for the poem? Why?" (Yes, the clouds at night could be part of the night shapes; the things described in the poem could be happening under the clouds at night, etc. Accept any answers that the pupils can support.)

Exploring Further Afield

Planning
and speaking
the poem

Choral Speaking. Help a large group or the whole class plan the poem for choral speaking. Divide the pupils into light voices and dark (or lower-pitched) voices. Have the pupils decide which lines in each verse should be spoken by the light voices and which lines in each verse should be spoken by the dark voices. (e.g. In the first verse, line 2 is suitable for dark voices or for the whole group. Line 3 of verse 1 is suitable for light voices.) One or two lines may be spoken by solo voices. With the children decide which words or phrases to emphasize and how to speak the lines with expression. Direct the children to enunciate clearly words such as *thick*, *black*, *bats*, *shapes*, *ark*.

Poetry
writing

Creative Writing. Suggest that the pupils express their own ideas about "Night Shapes." Write the first verse of the poem on the chalkboard with the omissions as follows:

Outside is full of _____
_____ screeches and _____
_____ creeping silently,
_____ shuddering restlessly,

Have the pupils work in pairs or on their own to replace the omitted words and phrases with their own ideas. Allow time for the pupils to share their results with the rest of the group.

Illustrating
the poem

Art. Have the pupils create a picture in chalk, paint, or crayon to illustrate their ideas about one of the verses of the poem.

For Added Interest and Enjoyment

Poetry

BREWTON, SARA W. and JOHN E: *Shrieks at Midnight: Macabre Poems*, Eerie and Humorous. Thomas Y. Crowell

Book

McGOVERN, ANN. *Squeals & Squiggles & Ghostly Giggles*. Four Winds

Pages
55-57

The Railroad Ghost

This story tells what happened one foggy night when Queen Victoria was a passenger on a British express train.

As the train raced through the darkness, the engineer saw a figure in a black cloak standing in the middle of the tracks waving its arms. The engineer brought the train to a screeching halt. When the trainmen investigated, they saw no sign of the mysterious figure. However, the engineer walked up the tracks and found a washed-out bridge ahead of the train! The identity of the phantom flagman appeared to be solved later in London—but a mystery about the event remains to this day.

Vocabulary

Enrichment Words: *British, Queen Victoria.*

Phonetic Words: *stabbing, annoyed, gasp, outlined, frantically, headlamp, horrified, resembled, scant, toppled, flown.*

More Difficult Words: *dense, swollen.*

Objectives

Comprehension

Recalling details

Expressing opinions

Speculating

Drawing inferences

Inferring feelings

Understanding sequence

Classifying and understanding function of phrases

Creative Expression

Writing dialogue

Dramatizing the story

Literary Appreciation

Reacting to story and follow-up comments

Genre: ghost stories

Understanding legend

Locating and Organizing Information

Collecting newspaper and magazine articles

Arranging events in sequence

Starting Points

Getting Ready to Read

Discussing

Have the children discuss the question "Do you believe in ghosts? Why or why not?"

Refer to the illustration on page 54. Have the children speculate about what happened as the train approached the waving figure.

*Setting
purposes for
reading*

"What questions would you like to have answered in the story 'The Railroad Ghost'?" The children might want to know details such as:

Where did the ghost come from?

What did the ghost do?

What happened to the train and the passengers?

Write the questions the pupils suggest on the chalkboard. Because of the motivation the illustration provides, the children will be anxious to find the answers to their questions.

Reading and Checking

*Reading and
reacting*

Have the pupils read the story through. Be ready to give help with vocabulary if necessary. Explain that the word "crack" in the first line, in reference to the British express train, means that the train was superior to any other train. When the children finish reading, allow time for them to express their comments and share their reactions to the story.

Checking

Refer to the questions on the chalkboard and have the pupils tell the answers they found.

Delving Into the Story

Thinking About What Was Read

*Discussing
follow-up
material*

1. As the children follow in their books, read the first paragraph in the right-hand column of page 57. With the children, discuss the comments about the moth received from the museum official.

Opinions
Speculating

2. "Do you believe that the story really happened? Why or why not?"

3. "If the story is true, what might have happened to the moth?"

4. "If the story is not true, how might it have started?"

Inference

5. "Why was the moth called the 'Victoria Moth'?"

Details

6. "Why was the engineer annoyed at the fog?"

Drawing

inferences

7. "Do you think the engineer thought about Queen Victoria after he brought the train to a halt? Why or why not?" (Answers will vary. The horrifying events might have driven all thoughts of Queen Victoria from his mind. He might have been worried about Queen Victoria's reaction. He might have been disappointed that he couldn't demonstrate how fast and superior his train was.)

Speculating

8. "What comments might the other crewmen have made when the engineer explained why he stopped the train so suddenly?" (Have the pupils speculate about this.)

Drawing

inferences

9. "Why do you think the engineer walked up the tracks instead of trying to make up the time he lost when he stopped the train?" (Answers will vary. The children might say that he thought no one believed that he had seen a ghostly figure and he wanted to prove that there was someone on the tracks. Perhaps he wanted to make sure his imagination wasn't playing tricks. The train with its passengers was the engineer's responsibility so he wanted to investigate all possibilities of danger to the train.)

Inferring

feelings

10. "How do you think the crewmen felt when they found out the bridge was washed out?" (great relief that the engineer stopped the train; a little ashamed that they seemed to doubt the engineer's story; grateful to the engineer, etc.) "How do you think the passengers felt?"

Drawing

inference

11. "Although it was proven there was no ghostly figure on the tracks, what was mysterious or supernatural about the moth's flying into the train's headlamp?" (The crucial timing of the moth's warning might be considered mysterious or supernatural.)

Genre:

ghost stories

12. Explain to the pupils that this story is typical of one kind of ghost story, in which something which seems to be a ghost or supernatural being proves to be something quite ordinary. In some, only the logical explanation is given. In others, such as the reader story, the circumstances surrounding the logical explanation still leave the reader with the feeling that something supernatural or mysterious has taken place.

Exploring Further Afield

Understanding
legend

Collecting

articles

Writing

dialogue

Discussion. Guide a discussion of the questions in the second paragraph in the right-hand column of page 57.

Research. Suggest that the pupils collect newspaper and magazine articles about appearances of ghosts or other "things that go boomp in the night."

Creative Writing. Have the pupils work in pairs to compose dialogue for one or more of the following situations in the story:

- a conversation between the engineer and another trainman before the engineer sighted the ghostly figure.
- a conversation between two passengers just after the train came to a sudden stop.
- an exchange between the engineer and a trainman while searching for the mysterious figure.
- an exchange between the engineer and a trainman after the engineer found the washed-out bridge.
- an interview between the engineer and a reporter in London.

Acting out
the Story

Dramatization. 1. Have the pupils take turns acting out the dialogue they wrote.

2. Work with the pupils to combine the separate dialogue selections into one play. Plan appropriate sound effects and background music.

For Added Interest and Enjoyment

Books

AYLESWORTH, THOMAS G. *Vampires and Other Ghosts*. Addison-Wesley
BLYTON, ENID. *The Secret Seven and the Railroad Mystery*. Childrens' Press
KUSAN, IVAN. *Koko and the Ghosts*. Harcourt, Brace & World
SNYDER, ZILPHA KEATLEY. *The Truth About Stone Hollow*. Atheneum
WOOLLEY, CATHERINE. *Ginnie and the Mystery Light*. Morrow

Comprehension, Study and Research Skills

*Understanding
sequence*

Sequence. To provide practice in noting sequence of events, write the following exercise on the chalkboard. (Answers are indicated for the teacher's convenience.)

Read the sentences below and write them in your notebooks in the order in which they appeared in the story.

- (3) Queen Victoria was among the passengers on the train.
- (9) Because the insect resembled a cloaked figure waving its arms, many people were saved.
- (1) A British express train raced through the darkness.
- (6) Not until the train reached London was the mystery solved.
- (2) Fog pressed in on the speeding train.
- (5) The trainmen got out to investigate.
- (8) When the engineer switched on the light, the "phantom" appeared again.
- (4) A figure stood in the middle of the tracks.
- (7) The engineer pasted the moth to the headlamp.

Classifying Phrases. To give the children practice in classifying phrases, distribute copies of the following exercise for independent work. Explain the instructions carefully. (Answers are indicated.)

Read each sentence below and notice the underline phrase. Decide whether the phrase tells who, what, when, where, why, or how, and write the correct word on the line at the end of the sentence.

Does the Phrase Tell Who, What, When, Where, Why, or How?

- | | |
|--|----------|
| 1. The engineer had to strain his eyes <u>to see the track</u> . | (Why?) |
| 2. Queen Victoria was among the passengers <u>on the train</u> . | (Where?) |
| 3. The engineer made a desperate grab for <u>the brakes</u> . | (What?) |
| 4. The trainmen got out <u>to investigate</u> . | (Why?) |
| 5. The engineer walked <u>up the tracks</u> . | (Where?) |
| 6. The mystery wasn't solved <u>until the train reached London</u> . | (When?) |
| 7. <u>Most people</u> would have brushed the insect off. | (Who?) |
| 8. The engineer <u>very carefully</u> pasted the moth to the headlamp. | (How?) |
| 9. In the Museum you will be shown a <u>huge moth</u> . | (What?) |
| 10. The moth is known by the name " <u>The Victoria Moth</u> ." | (What?) |
| 11. <u>Many people including the Queen of England</u> were saved. | (Who?) |

Word-Analysis Skills

Lesson 4

Dictionary Usage

Reviewing symbols for sounds of a

Syllabication and Accent

Reviewing syllabication rules 3, 5, 6, 9

Reviewing the accent mark

Language Development

Homonyms

Spelling

Spelling words governed by syllabication rules 5, 6, 9

Special spelling words

Building a spelling group

Wait Till Martin Comes

—an easy-to-read haunted house story with a surprise ending.

Vocabulary

Enrichment Word: *Martin*.

Phonetic Word: *blackening*.

More difficult word: *hearth*.

Objectives

Comprehension

- Reacting to the story
- Speculative thinking
- Drawing inferences
- Relating reading to life
- Evaluating
- Retelling the story; recalling details

Creative Expression

- Writing own endings to story
- Making masks
- Dramatizing the story
- Dramatizing telephone conversations

Literary Appreciation

- Reacting to the story and to the story ending
- Discussing surprise ending
- Genre: ghost stories
- Understanding suspense
- Noting how author builds suspense
- Evaluating story for reading or telling aloud
- Telling suspense stories
- Listening to stories

Locating and Organizing Information

- Skimming to note suspense
- Skimming to evaluate for storytelling
- Using the card catalog

Starting Points

Getting Ready to Read

*Discussing
preliminary
questions*

Have the children turn to the contents page and read the name of the story listed on page 58. Then direct the children to turn to page 59 and read the preliminary questions under the title of the story. Allow time for the discussion suggested.

"Who do you think is the person in the picture?"

*Purpose for
reading*

Suggest that the pupils read the story to find out more about the picture and whether their ideas about the story are correct.

Reading and Checking

*Reacting to
the story*

After the children finish reading, allow time for them to share their reactions to the story. "Did you enjoy the story? Why or why not?"

"Which of your earlier ideas about the story were correct?"

"Did you feel suspense as you read the story? Why?"

Delving Into the Story

Thinking About the Story

Speculating

1. "Who or what do you think Martin was?" (Have the children suggest ideas about the identity of Martin.) "Why might he have been coming to the haunted house?"

Drawing inferences

✓2. "Do you think the man who took shelter in the haunted house was a nervous, easily-frightened man? Why or why not?" (The children might say that he wasn't an easily-frightened man because he decided to take shelter in a haunted house; he heard the house was haunted but didn't believe it; or he went right on reading when the cats first began to talk.)

3. "Why do you think the man went right on reading when the cats first discussed what to do with him?" (Answers will vary. The pupils might say that the cats didn't appear frightening; perhaps the man thought he was dreaming or imagining things; or perhaps he didn't want to show that he was frightened.)

Relating reading to life

4. "If you were in the haunted house waiting for the storm to pass, at what point would you have become frightened?"

Speculating

5. "What do you think the cat as big as a calf had in mind when he said 'Shall we do it now?'"

Evaluating;

6. "Did you like the ending of the story? Why or why not? Was it what you expected? What would you call this kind of ending?" (Elicit from the children that this kind of ending is known as a surprise ending, an unexpected ending, or an ending with a twist.)

surprise ending;

technique

Genre;

ghost stories

7. Point out that this is another type of ghost story, in which the author piles one weird or eerie happening or detail upon another, until the reader's imagination is fired with all kinds of horrible and scary anticipation. At the highest point of suspense, the story stops, and we never do find out what actually happened, or would have happened. Recall the story "The Hairy Toe" in the previous reader of this series, as another example of this type of ghost story.

Rereading for Specific Purposes

Skimming;

noting how

author builds

suspense

Ask the pupils to define the word "suspense." (A state of anxious or uncertain waiting) Then have the children skim through the story quickly to find ways that the author built up suspense. (The pupils will probably suggest some of the following: the use of short, terse sentences; the beginning description of the stormy night; the gradual entrance of the cats, each one bigger than the one before; the creaking door; the use of the phrase "Wait till Martin comes"; the first cats asking "What we goin' to do with him?" makes readers want to know what they will do.)

Evaluating the

story for reading

or telling aloud

Have the pupils discuss the reasons why the story is a good selection for telling or reading aloud to an audience. (There are no long descriptions, just details important to the story; short sentences and fast-moving events keep the audience interested; it is easy to remember; the story is written as if it is being told aloud.)

Exploring Further Afield

Retelling

the story;

recalling details

Telling

suspense

stories

Writing own

endings

Storytelling. 1. Have the pupils work in pairs to take turns retelling the story to each other. Suggest that it is a good story to tell to friends and family. If you are using *Starting Points in Language-b*, refer to the storytelling section in the Handbook.

2. Have the pupils find short suspense or ghost stories in the library. Suggest that each child choose a story and become familiar with it. Arrange for two or three periods in which the children can read or tell their stories to the group.

Creative Writing. Have the children suppose that the story stopped at the fourth-last line with the words "Wait till Martin comes," said the others." Suggest that the children write their own endings to the story.

Art. Have the children make cat masks to use when telling or acting out the story. They can be simple eye masks, or more elaborate full-head masks.

Making

masks

Acting out

the story

Acting out

telephone

conversations

Dramatization. 1. Help the children act out the story as a play. Have them use their cat masks when taking the parts of the cats. Consider props, music, and sound-effects.

2. Have the pupils work in pairs to act out a telephone conversation between the owner of the haunted house and a prospective tenant. Suggest that the prospective tenant heard rumors that the house is haunted but needs a place to live. The owner would like to rent the house, but wants to be honest about the strange happenings.

Books

COATSWORTH, ELIZABETH. *Pure Magic*. Macmillan, N.Y.
COLBY, CARROLL B. *Strangely Enough*. Sterling
FENNER, PHYLLIS. *Giants, Witches, and a Dragon or Two*. McClelland & Stewart
HARPER, WILHELMINA. *Ghosts and Goblins*. Book Society
JEWETT, ELEANORE. *Which Was Witch?* Viking
LEACH, MARIA. *The Thing at the Foot of the Bed and Other Scary Tales*. World Publishing
ST. JOHN, WYLLY FOLK. *The Ghost Next Door*. Harper & Row

Records

Alfred Hitchcock Presents Ghost Stories for Young Children. Golden GIDC-89
Hallowe'en Tales. Recorded and told by Jose Ferrer. Bower Records CLI

A Poem to Enjoy

Read the following poem to the children.

The Tom-cat

At midnight in the alley
A Tom-cat comes to wail,
And he chants the hate of a million years
As he swings his snaky tail.

Malevolent, bony, brindled,
Tiger and devil and bard,
His eyes are coals from the middle of Hell
And his heart is black and hard.

He twists and crouches and capers
And bares his curved sharp claws,
And he sings to the stars of the jungle nights
Ere cities were, or laws.

Beast from a world primeval,
He and his leaping clan,
When the blotched red moon leers over the roofs
Give voice to their scorn of man.

He will lie on a rug tomorrow
And lick his silky fur,
And veil the brute in his yellow eyes
And play he's tame, and purr.

But at midnight in the alley
He will crouch again and wail,
And beat the time for his demon's song
With the swing of his demon's tail.

Don Marquis

The Tower of London

The Tower of London is a group of stone buildings on the north bank of the Thames River in London, England. In the past many famous persons were imprisoned in the Tower's cells. Royal personalities were murdered and executed there. The Tower's history and surroundings are ideal for ghost legends and reports of ghosts. Larry Kettlekamp's story describes in particular the sightings of the ghosts of Anne Boleyn and Katherine Howard, wives of Henry VIII, who were executed in the Tower.

Vocabulary

Enrichment Words: *court martial, Major General Douglas, Anne Boleyn, King Henry VIII, King Edward IV, Richard III, Sir Thomas More, Lady Jane Grey, Earl of Essex, Duke of Monmouth, Katherine Howard, Chapel of St. Peter.*

Phonetic Words: *pikestaff, acquitted, testimony, execution, revealed, exist, fortress, arsenal, royalty, personalities, expression, tragic, tragedy.*

More Difficult Words: *quartered, authorities, weapons, series, typical.*

Objectives

Comprehension

- Recalling details
- Drawing inferences
- Explaining paragraph in own words
- Expressing opinions
- Reacting to story
- Understanding terms
- Main idea of paragraphs

Creative Expression

- Writing ghost story
- Composing comic-strip story
- Writing diary entries
- Making models or designing towers

Literary Appreciation

- Genre: ghost stories

Locating and Organizing Information

- Using reference books
- Choosing a topic
- Preparing research questions
- Presenting oral or written reports
- Using an index

Starting Points

Getting Ready to Read

*Discussing
lead
question
Purpose for
reading*

Tell the children that the story they are about to read is called "The Tower of London." Have the pupils tell what they know about the Tower. "Where is the Tower of London? What stories have you heard about it?"

"What kind of story do you think Larry Kettlekamp wrote about the Tower of London?" Suggest that the children read the story to find out.

Reading and Discussing

*Details;
inferences*

Have the pupils read the story silently. When they finish reading, allow time for the pupils to discuss why the Tower is a likely place for ghosts to appear and for ghost legends to develop.

Thinking About What Was Read

<i>Explaining</i>	1. Refer to the last paragraph of the story. Encourage the children to explain this paragraph in their own words.
<i>Expressing opinions</i>	2. "Many people do <i>not</i> believe in ghosts. Many people, including the writer Larry Kettkamp, <i>do</i> believe in the appearance of ghosts. After reading the story about the Tower, do you believe that the ghosts of Anne Boleyn and Katherine Howard have appeared in the Tower of London? Why or why not?"
<i>Reacting to the story</i>	3. "Would you be frightened if you saw the ghosts in the Tower of London? Why or why not?"
<i>Making inferences</i>	4. "What feelings did you have as you read about Anne Boleyn and Katherine Howard? Why?"
<i>Making inferences</i>	5. "What do you think the Tower guard said when he called out a challenge to the figure in white?" (Answers will vary. The pupils might suggest "Who goes there?"; "Halt!"; "Stay where you are." etc.)
<i>Understanding terms</i>	6. "Why do you think the guard charged at the figure with his pikestaff?" (Answers will vary. The pupils might say that he meant to force the figure to stop; he wanted to frighten the figure into retreating; or perhaps he was afraid the figure would attack him or enter the Tower.)
<i>Drawing inferences</i>	7. Have the pupils discuss the meanings of the terms "pikestaff" and "court martial." Direct them to verify their answers in the dictionary.
	8. "At the court martial, why would the guard's story not have been believed without Major General Dundas' account of the incident?" (The authorities probably would have dismissed or scorned the possibility of the appearance of a ghost. They would have thought that the guard made up his story as an excuse for falling asleep while on duty. The pupils might suggest other reasons. Accept any answers that the pupils can support.)
<i>Recalling details</i>	9. "Why was the figure in white believed to be the ghost of Anne Boleyn?" (Page 61, paragraph 3)
	10. "Why is the figure of a woman running down the Tower's haunted gallery believed to be the ghost of Katherine Howard?" (Page 63, paragraph 2)
<i>Drawing inferences</i>	11. "What other ghosts do you think might appear in the Tower of London from time to time? Why?" (The pupils might suggest the ghosts of the persons named in the first paragraph on page 63; perhaps the ghost of Henry VIII might appear, since he was the cause of many deaths in the Tower; or the pupils might have other names to suggest.)
<i>Genre: ghost stories</i>	12. This reader story is typical of yet another kind of ghost story, in which people report that they have seen ghosts, heard ghostly noises, or have seen objects moving about of their own accord. Such events nearly always occur at the scene of some tragedy. Those who believe in ghosts are convinced that the reports are true, and that the spirits of the victims are doomed to haunt forever the place where they met a tragic end. Those who do not believe in ghosts admit that strange things do happen in such places but that they can be given logical explanations. Both believers and non-believers are interested in reading this type of story. Recall the story of "The Manor House Ghost" in the previous reader of this series, as another example of this kind of story.

Exploring Further Afield

<i>Using reference books; choosing a topic</i>	<p>Research. Refer to the first paragraph in the right-hand column of page 63. Have the pupils choose one or more of the following topics to research.</p> <ul style="list-style-type: none"> • The Tower of London • The Tower of London guards known as the "Yeomen of the Guard." (Suggest that the pupils find out why the Yeomen wear uniforms and carry weapons dating back to the 1400's.) • Anne Boleyn and Katherine Howard • The two sons of King Edward IV, Edward V and the Duke of York • Sir Thomas More • Lady Jane Grey • The Duke of Monmouth
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Preparing
questions;
presenting oral
or written reports
Writing
ghost story;
comic-strip story
Writing
diary entries
Designing
towers

Help the pupils prepare some questions about the topic they choose, then guide them to find the answers in reference books. Suggest that the pupils share the information they find by presenting oral or written reports. If you are using *Starting Points in Language-b*, refer to "Oral Report" and "Written Report" in the Handbook.

Creative Writing. 1. Refer to the second follow-up activity in the right-hand column of page 63. Help the children plan and carry out the co-operative ghost story suggested.

2. Suggest that the children make an illustrated comic-strip story.

3. Suggest that the children write an account that Major-General Dundas might have written in the Tower diary or log book after witnessing the incident between the Tower guard and the white figure. Before they begin, have the children discuss the form of a diary entry.

Art. Refer to the third follow-up activity in the right-hand column of page 63. With the children, plan and carry out the project suggested.

For Added Interest and Enjoyment

Books

BOSTON, LUCY M. *The Children of Green Knowe*. Faber
CAMERON, ELEANOR. *The Court of the Stone Children*. Dutton
CORBETT, SCOTT. *The Red Room Riddle*. Little, Brown
DE JONG, DOLA. *The House on Charlton Street*. Scribner
DICKENS, CHARLES. *A Christmas Carol*.
GARFIELD, LEON. *The Ghost Downstairs*. Pantheon Books
GOINS, ELEAN H. *Horror at Hinklemeyer House*. Follett
KETTLEKAMP, LARRY. *Haunted Houses*. William Morrow and Co.
L'ENGLE, MADELINE. *A Wrinkle in Time*. Farrar
LIVELY, PENELOPE. *The Ghost of Thomas Kempe*. Dutton
MCKELLAR, WILLIAM. *A Ghost Around the House*. David McKay
MCKELLAR, WILLIAM. *The Ghost in the Castle*. David McKay
SPEARING, JUDITH. *The Museum House Ghost*. Atheneum
YOLEN, JANE. *The Wizard Islands*. Crowell

Filmstrip

A Christmas Carol. Sound filmstrip and record. Coronet

Tape Recordings

"*A Wrinkle in Time*." From the series, *Open the Door*. Radio Station—University of Michigan, 1967. (15 minutes)

"*Screaming Ghost and Other Stories*." From the series *The Book Fair*. SDSA, 1967. (15 minutes)

Skills for Reading and Research

Comprehension, Study, and Research Skills

Matching
paragraphs
and
statements

Main Idea of Paragraphs. Distribute copies of the following exercise and go over the directions carefully. (Answers are indicated for the teacher's convenience.)

Read the statements below. Each statement tells the main idea of a paragraph in the story "The Tower of London." Read the story in your reader and find the paragraphs that match the statements. Beside each statement, write the number of the page on which you found the matching paragraph, and the number of the paragraph on the page. One statement does not match a paragraph. Mark that statement with an X.

1. Major-General Dundas' testimony saved the guard. page (61), para. (2).

2. The figure in white was believed to be the ghost of Anne Boleyn. page (61), para. (3).

3. A Tower of London guard charged at the figure in white with his pikestaff and fainted in surprise. page (61), para. (1).

4. Shortly before her death, Katherine Howard ran down a gallery to the door of the Chapel of St. Peter and cried out to the king. page (63), para. (2).
5. The ghost of Katherine Howard has been seen in the haunted gallery of the Tower. page (63), para. (3).
6. The Tower of London is a likely place for reports of ghosts. page (61), para. (4).
7. The ghost of Sir Thomas More has been seen on several occasions. page (X), para. (4).
8. The ghosts seen in the Tower are typical of ghosts of people who have died in tragic circumstances. page (63), para. (4).

*Using index;
importance
of index;
noting index
arrangement*

Encyclopedia Research. If you do not have a classroom encyclopedia, have several encyclopedia volumes available for this lesson. Review or introduce the following information according to the needs of your pupils before they carry out the research activities suggested earlier.

Recall how an index helps in locating information quickly. Point out that most encyclopedias have an index, usually at the back of each volume. Direct the pupils to find the index in their encyclopedia and note its arrangement. Explain that the index gives the letter of the volume, as well as the page or pages on which a specific article occurs; for example, S-544 means Volume S, page 544.

Refer to a lengthy article and call attention to the title as well as the subtitles. Point out that long articles are divided into parts, just as a long story might be divided into parts. Each of these parts has a subtitle. The subtitles are usually in a different kind of type so that they will stand out. By skimming through these subtitles we can quickly find the information we are seeking. Give a few examples from the volumes which are being used for this discussion.

On the chalkboard list several topics which can be located in the classroom encyclopedia. (e.g. Spiders; Seasons; Migration; Pets; Pacific Ocean; Anne Boleyn.) Have individual pupils locate an article, give the volume, page numbers, its title as it appears in the encyclopedia, and subtitles, if any. Point out that names of people are listed according to the surnames.

Work with the pupils to compose a chart about using the index and keep the chart posted in a place where the pupils can easily refer to it. The chart should be somewhat as follows:

The Index

An index is usually in the back of the book.

Index headings are arranged in alphabetical order.

An index gives the page numbers on which information about a subject is given.

Subtitles (or subheadings), with their page numbers, tell where to find specific details about the subject.

You skim through an index to find the subject you are looking for.

Word-Analysis Skills

Lesson 5

Structural Analysis, Syllabication and Accent

Reviewing prefixes

Syllabication and accenting prefixed words

Noting initial syllabic units

Reviewing suffixes

Syllabication and accenting suffixed words

Dictionary Usage

Selecting the correct word meaning

Spelling

Spelling words governed by syllabication rule 3

Dropping final *e* before adding certain suffixes

Doubling final consonant before adding certain suffixes

Special spelling words

Building and recalling spelling groups

Autumn Ghost Sounds

The speaker in this poem enjoys being "snug and warm in bed" while listening to autumn ghost sounds outside. However, he isn't quite sure whether the sounds he hears at night are the sounds of ghosts or just the sounds of the wind.

Objectives

Comprehension

- Drawing inferences from what is read
- Drawing inferences from other sources
- Relating reading to life

Creative Expression

- Taping sound effects

Literary Appreciation

- Noting descriptive words
- Reacting to poems
- Comparing moods of poems
- Comparing points of view of poems
- Choral speaking

Locating and Organizing Information

- Reading to find specific lines

Starting Points

Getting Ready to Listen

Ask the children, "Have you ever heard 'ghost sounds' at night? What kind of sounds were they? What do you think made the sounds?"

"The poem we will be reading is called 'Autumn Ghost Sounds.' What do you think some of the autumn ghost sounds might be?" (The pupils might suggest sounds such as owls hooting, bats swishing through the air, the wind howling, or they might suggest imaginary sounds such as the moaning of ghosts.)

"Listen to the poem to find out what makes the ghost sounds."

Listening and Checking

Read the poem as the children listen. Then choose a pupil to read the first verse and another pupil to read the second verse, as the rest of the group follow in their books.

Have the children discuss what makes the ghost sounds. (The children will probably say that it is mostly the wind that makes the sounds.) Then have the pupils find the words in the poem that describe the sounds. (mournful moaning, wail, sigh)

Delving Into the Poem

Thinking About the Poem

1. "Do you think the speaker in the poem likes hearing the ghost sounds? Why or why not?"
2. "What lines in the poem tell you that the speaker makes a special effort to hear the ghost sounds?" ("I listen to know when the ghosts go by.")
- ✓ 3. "What lines in the poem suggest that the speaker likes being a little bit scared by the ghost sounds?" ("and I am snug and warm, in bed")
4. "Why is it important to the speaker to be snug and warm in bed when listening to the ghost sounds?" (When he knows he is safe and secure he can enjoy being a little frightened by the ghost sounds.)
- ✓ 5. "How do you think the speaker feels when he can't quite tell whether he hears the wind or a passing ghost outside?" (Answers will vary. He may be a little disappointed because he can't really be sure he hears ghosts; it may bother him a little because he can't be sure what the sounds are; he may be amused by comparing the wind to ghosts.)

6. "Why are the ghost sounds heard in the autumn?" (Answers will vary. The long summer days are over and it gets dark and eerie earlier in the autumn; the winds may be stronger in the autumn than in the summer; Hallowe'en, the time of ghosts, is in the autumn, etc.)

7. Help the pupils compare "Autumn Ghost Sounds" and "Night Shapes" on page 53.

"Which of the two poems do you like better? Why?"

Have the pupils compare the moods of the two poems.

With the pupils, discuss the point of view of the speaker in each poem. (Each speaker is inside, describing the night outside.)

Exploring Further Afield

Discussion. Have the pupils talk about the sounds they hear when lying in bed at night that make them feel safe, secure, and comfortable.

Making Sound Effects. Suggest that the pupils make ghost-like sounds and record them on tape, then go outdoors and tape ghost-like sounds in nature. Help the children edit their taped sounds by putting only the sounds they want to use on to another tape. The ghost sounds can be used as background for choral speaking or other activities in this theme.

Choral Speaking. Have the pupils recite the poem chorally. Refer to the suggestions for choral speaking given on page 41.

For Added Interest and Enjoyment

Poetry

"Wind Is a Cat," by Ethel Romig Fuller; in *Poems for Boys and Girls, Book 2*, compiled by Grace Morgan and C. B. Routley. Copp Clark

"Wind-Wolves," by William D. Sargent; in *Time for Poetry*, compiled by May Hill Arbutnot. W. J. Gage

"The Wind has Wings," Eskimo chant translated by Raymond de Cocola and Paul King; in *The Wind Has Wings*, compiled by Mary Alice Downie and Barbara Robertson. Oxford

"Hearing the Wind at Night," by May Swenson; in *The Wind Is Round*, compiled by Sara Hannum and John Terry Chase. Atheneum

Poems from *The Wind's Child*, by Mark Taylor. Atheneum

The Witches' Ride

The theme would not be complete without a poem about witches. "The Witches' Ride" by Karla Kuskin has a lively rhythm that suggests the swooping flight of witches on their broomsticks. The children will enjoy the fanciful descriptions of the witches' ride through the skies, over the hills, and over the seas.

Objectives

Comprehension

Reacting to the poem

Drawing inferences from what is read and from outside sources

Creative Expression

Illustrating word-pictures in poem

Making torn-paper pictures to illustrate one of the poems in the theme

Literary Appreciation

Noting rhythm

Choral reading

Appreciating alliteration

Appreciating word-pictures

Locating and Organizing Information

Using reference books

Starting Points

Getting Ready to Listen

"Would you like to go on a witches' ride? Where do you think you would go? What would you see? Would you be frightened?"

"Let's find out what happens on a witches' ride. Turn to page 65 and follow in your books as I read the poem."

Listening, Reading, and Enjoying

Read the poem as the children follow in their books. After you finish reading ask the children whether they enjoyed the poem and allow time for spontaneous reaction.

Read the poem again so the children can familiarize themselves with the descriptions of the ride through the skies.

Delving Into the Poem

Thinking About the Poem

1. Refer to the first four lines of the poem. "About what time do the witches start on their ride? How do you know?" (The phrase "the edge of the light deepens and darkens" implies a time just before the end of twilight.)

2. "Where might you look to see the witches?" (on the horizon where the sky and the earth meet)

3. "Do you think the witches are on broomsticks? Why?" (The pupils might say that the only way that witches can ride through the skies is on broomsticks. The poem doesn't mention broomsticks but the children will probably read many stories in which witches ride in this fashion.) "Find words in the poem that give you a hint that the witches are riding broomsticks." (sweep, glide)

4. Read several lines of the poem to the children in a lively manner. Then suggest that the children read the entire poem chorally.

Elicit from the children that the rhythm of the poem suggests the flight of witches on broomsticks.

5. Explain alliteration to the pupils. Then have them find examples of alliteration in the poem. (e.g. deepens and darkens, slap of the slippery deep) "Why do you think the poet used alliteration?" (to add to the gliding rhythm, to add to the eerie mood, etc.)

6. "What kinds of birds are 'boney birds'?" (vultures, bats)

7. "Why is the tune the witches are humming a 'horrible tune'?" (Answers will vary. The pupils will probably suggest an answer about the eeriness of witches riding through the skies on Hallowe'en.)

8. Have the pupils select and discuss their favorite word-pictures in the poem.

Exploring Further Afield

Art. 1. Suggest that the pupils choose a word-picture in the poem to illustrate with paints or crayons. (e.g. lines 5-8) Have them print the lines they chose on their finished picture.

2. Have the pupils make a torn-paper picture to illustrate one of the poems in the theme. White tissue paper can be used effectively to illustrate "Autumn Ghost Sounds." A painted outline of the outdoors makes an interesting background for the picture.

Research. Suggest that the pupils find information in reference books explaining how witches came to be associated with Hallowe'en.

For Added Interest and Enjoyment

Books

BANG, MOLLY. *The Goblins Giggle and Other Stories*. Scribner
BENNETT, A. E. *Little Witch*. Longmans

Poems

"*The Ride-by-Nights*," by Walter de la Mare; in *Time for Poetry*, compiled by May Hill Arbuthnot, W. J. Gage

"*Witches' spells*," by A. Nightingale; in *Poems for Movement*.

Music

Hansel and Gretel, *Fairy opera in three acts*, by Adelheid Wette, music by Engelbert Humperdinck, notes and English translation by Electric and Musical Industries Ltd., N.Y. (vocal score with piano)

Records

Danse Macabre, by Camille Saint-Saens; Decca, Victor, or Columbia record. *Hansel and Gretel*, (selections); Boston Pops, Arthur Fiedler; music by *Engelbert Humperdinck*; Victor record VCS-7060.

Witches' Dance, by Edward MacDowell; Victor Listening Album Five.

Unit Review

Visual
recognition of
new words

Word Recognition. Duplicate the following test, omitting the stars, and distribute copies to the pupils. Read the starred word in each box and ask the pupils to find the word and draw a circle around it.

1. headlamp *horried horrible	2. *hearth headlamp heart	3. tragic *tragedy typical	4. pikestaff typical *personalities
5. *frantically frantic frightened	6. testimony *tragic tragedy	7. *quartered acquitted quicker	8. scant sword *swollen
9. author *authorities acquitted	10. *resembled resent railroad	11. *weapons weep wealth	12. headlong *headlamp head
13. dentist dent *dense	14. *acquitted pikestaff accuse	15. typical *testimony tower	16. *royalty royalty royal
17. authorities *arsenal acquitted	18. *scant squint scar	19. Sir serious *series	20. excellent *execution execute

Comprehension
and recall

Recalling Story Information. To check the pupils' recall and understanding of information contained in the selections in this theme, distribute copies of the following exercise for independent work. (Answers are indicated or the teacher's convenience.)

Read each statement and the phrases under it. Draw a line under the phrase that completes the statement correctly.

- The Tower of London is now used as
a fort a tourist attraction a home for royalty an execution room

2. The Victoria Moth was mistaken for
a *phantom* Queen Victoria a headlamp an insect
3. When the engineer of the British express train walked up the tracks he found
a huge moth a phantom a *washed-out bridge* another train
4. When the man who took shelter in the haunted house looked up from his reading he saw
a little black cat a *little gray cat* a big black cat a big calf
5. The Tower of London guard was brought to trial because the authorities thought he
had fainted had charged at the white figure had fallen down on the job
had fallen asleep
6. Above the doors at the guard's post was the room where Anne Boleyn
was executed *spent her last days* ran from the haunted gallery
7. You can hear autumn ghost sounds when you are
in bed very young outside looking at a ghost
8. The witches sweep through the skies to
find boney birds cross the seas *sit on the moon* ride their broomsticks
9. The engineer of the British express train wanted to make a record run because
the train was late *Queen Victoria was a passenger* the train was new
he had many passengers

Discriminating
between
possible and
impossible

Critical Reading. Duplicate and distribute the following exercise. (Answers are indicated for the teacher's convenience.)

Read the following statements carefully. If a statement tells something that is possible, write P on the blank line. If it tells something that is impossible, write I on the blank line.

1. On a foggy night you can expect to meet a ghost. (I)
2. Trains can travel in almost any kind of weather. (P)
3. Queen Victoria liked train travel. (P)
4. If the engineer hadn't stopped the British express train, many people would have been killed. (P)
5. The moth trapped on the headlamp resembled a phantom. (P)
6. Cats often talk in haunted houses. (I)
7. A stormy night is a good time to tell ghost stories. (P)
8. Because Anne Boleyn and Katherine Howard died in tragic circumstances, their ghosts have appeared in the Tower of London from time to time. (I or P)
9. The tower guard's story would not have been believed without Major-General Dundas's testimony. (P)
10. The ghost of the Tower guard appears in the haunted gallery to scare people. (I)
11. People have reported hearing screams coming from the haunted gallery in the Tower of London. (P)

Word-Analysis Skills Progress Check

Spelling test



IN HOT WATER

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STARTING POINTS

Learning Objectives in

	Page	Talking	Moving Acting	Valuing	
	Pages 46-47	Discussing literal and figurative use of expressions Drawing conclusions from a picture Applying understanding of figurative language to specific situations Telling about a personal experience		Understanding concept of being "in hot water"	
	Page 48	Understanding and discussing figurative language		Discussing desirability of circulating rumors	
	Page 49	Interpreting meanings of sayings relating to cartoon	Miming figurative expressions for classmates		
	Page 50	Playing word game to show how words change			
	Page 51	Interviewing people to obtain information Inventing names for imaginary objects Talking about personal experience Demonstrating how language develops			
	Pages 52-53	Discovering that people in different places use different words to describe same objects or feelings Comparing answers with classmates Integrating music with language arts—"Waltzing Matilda"		Developing tolerance for differences among people through understanding	
	Pages 54-56	Expressing opinion about story title Discussing story content Providing solutions for a problem	Acting out role of radio or T.V. sportscaster covering baseball game		
	Page 57	Integrating geography and mathematics with language arts			
	Pages 58-59	Interpreting comic strip Sharing personal experience with classmates Discussing words you like to use			
	Pages 60-61	Interpreting poem Relating figurative language to a photograph			

IN LANGUAGE
"In Hot Water"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing short story using figurative expression</p> <p>Writing sentences using figurative expressions</p>	<p>Interpreting selection on figurative language</p>	<p>Discussing meanings of expressions used figuratively</p> <p>Locating word origins in dictionary</p> <p>Learning prefixes</p>	<p>Finding origins of figurative expression</p> <p>Collecting stories about word origins</p> <p>Listing new words in our language</p>	
	<p>Writing down how you respond to specific situations</p>				
	<p>Writing story ending</p>	<p>Developing awareness of specialized language in story excerpt</p>		<p>Listing baseball words and expressions</p>	
	<p>Writing story</p>	<p>Locating "geography" language in poem</p>		<p>Listing words belonging to specialized languages</p>	
	<p>Rewriting dialogue from cartoon</p> <p>Replacing overworked words with synonyms</p>		<p>Acquiring familiarity with thesaurus to find synonyms and antonyms and expand vocabulary</p>	<p>Listing frequently used words</p>	
	<p>Developing ability to express thoughts clearly and concisely</p> <p>Writing captions</p>	<p>Listening to poem</p> <p>Discussing poet's writing style</p> <p>Comparing poems</p>	<p>Choosing words to describe sounds</p>		

Overview of Theme in Starting Points in Reading

"You should always say what you mean," the March Hare said.

"I do," Alice hastily replied: "at least—at least I mean what I say—that's the same thing, you know."

"Not the same thing a bit!" said the Hatter. "Why, you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see!'"

"You might just as well say," added the March Hare, "that 'I like what I get' is the same thing as 'I get what I like!'"

"You might just as well say," added the Dormouse. . . .

from Alice's Adventures in Wonderland
by Lewis Carroll

Do you always say what you mean? On the other hand, do you always mean what you say? Sometimes you're not certain what you are saying. The theme title "In Hot Water" is a figure of speech that people use, at times seriously, at times humorously, to indicate that someone is in trouble. It is an example of word usage peculiar to the English language, which is often a language of odd word usage.

The stories and poems in the unit are concerned with words and the use of words. In the poem "Associations," Eve Merriam explains what meanings the words *home* and *tie* have for her. The story "What Can You Do With a Word?" tells about Fred and what he did with the words turned out by his Word Machine. It illustrates that the way we use language determines whether or not doors will be opened for us. "The Cabbage Princess" is a modern fairy tale that illustrates the power of language in the story of a bad-tempered king who caused the people around him to be turned into animals and vegetables. Next is a group of limericks, a special use of language. The chapter ends with an excerpt from the book *Helen Keller's Teacher*. Annie Sullivan was the teacher engaged by the Kellers to tutor their deaf, mute, and blind daughter. The excerpt describes Annie's efforts to make Helen understand the meanings of words and the dramatic breakthrough when communication is finally achieved.

For specific learning objectives in this theme, see the chart on pages 58-59.

Introducing the Theme in Starting Points in Reading

Ask the pupils to turn to page 66 of the reader and note the theme title and the picture. Have the children speculate about the meaning of the title. Elicit from the children that "in hot water" is an expression that people use when they mean that someone is in trouble because he or she did something he shouldn't have, or didn't do something he should have, such as "If you don't come straight home from school, you'll be in hot water!" Have the pupils discuss whether the child in the picture is "in hot water." Suggest that they tell about situations when they were "in hot water."

Tell the children that the stories and poems in the chapter are about the ways people use words and language.

Readability of Selections in Starting Points in Reading

In the theme "In Hot Water" the stories "What Can You Do With a Word" and "The Cabbage Princess" are easy to read and are particularly suitable for below-average students. The selection "Water" is average in reading difficulty.

Overview of Theme in Starting Points in Language

The idiom "In Hot Water" introduces the theme in *Starting Points in Language*. From a consideration of idiomatic speech and the origins of certain expressions, the unit moves to a more extensive study of the history of words—how words are borrowed and changed, how words are invented. A study of specialized language begins with an excerpt from a baseball story and then looks at special words in such areas as school, hobbies, professions, foods, and fashion. The use of the thesaurus is explored in writing activities emphasizing the wealth of synonyms and antonyms in the English language. The inclusion of poetry provides another source for children to think about the special uses of words.

For specific learning objectives in this theme, see the chart on pages 60-61.

Integration with Starting Points in Language

The language activities in "In Hot Water" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 46-47—the introductory talking activities explain the title of the theme.
2. Pages 48-49—idiomatic expressions are discussed and introduce the idea that words and phrases have associations beyond their literal meanings.

4. Pages 50-51—activities requiring children to look for the etymologies of words and to make up new words stress the idea that language has changed and continues to change.

5. Pages 52-57—a cartoon, a song, an excerpt from a baseball story, and a poem are starting points for talking and writing activities related to specialized language.

7. Pages 58-59—at this point in the theme children are encouraged to use the thesaurus to find appropriate synonyms and antonyms for writing activities.

8. Pages 60-61—poetry writing activities emphasize the need for choosing "the right word".

Starting Points in Reading

3. The story "What Can You Do With a Word?" reinforces the concept that words have special qualities and connotations.

6. In addition to knowing about the meanings and origins of words, one must appreciate their potential for being used well or not well. The story "The Cabbage Princess" demonstrates what can happen when words are used without care.

9. The selection "Water," which is the story of Helen Keller's discovery of the meaning of a word, concludes the theme.

Associations

In this poem, Eve Merriam explains what meanings the words *home* and *tie* have for her.

Objectives

Comprehension

- Understanding word associations
- Comparing word associations
- Drawing inferences
- Discussing baseball terms

Creative Expression

- Writing word-association verses
- Writing stories from a picture

Language Development

- Discussing word associations
- Using homographs and words with multiple meanings

Starting Points

Getting Ready to Listen and Read

Discussing word associations

Write the words *game* and *lunch* on the chalkboard. Ask the pupils to tell what comes to their minds when they see those words. (The pupils might give an answer such as, when they see the word *game* they think of going to a hockey game, and when they see the word *lunch* they think of going home to a meal of hot soup and a sandwich.)

Point out that when the pupils said that the word *game* made them think of going to a hockey game, they *associated* the word *game* with a hockey game. Explain that when a word has a certain *association* for us, it means that we connect it in our minds with a certain meaning, idea, or event.

Some people associate the word *apple* with pie. Other people associate the word *apple* with a tree. Have individual pupils tell what they associate the word *school*. Continue in the same way with words such as: *snake*, *ghost*, *dog*, *winter*, *mud*.

Write the words *home* and *tie* on the chalkboard. Ask the pupils what associations each word has for them.

Setting purpose for reading

"We are going to read a poem called 'Associations' in which the poet tells what associations the words *home* and *tie* have for her. To find out what her ideas are, turn to page 67 and follow in your books as I read the poem to you."

Listening, Reading, and Discussing

Read the poem as the children follow in their books. Then choose pupils to read the verses aloud. Suggest that the group read the poem chorally.

Have the pupils compare the poet's associations of the words *home* and *tie* with their own associations.

"What game does the poet describe in her poem? Do you think she likes this game? Why or why not?"

Have the pupils discuss the meanings of the baseball expressions in the poem.

Exploring Further Afield

Word Enrichment. Write the following sentences on the chalkboard and ask the children to note how the underlined word is used in each sentence.

Bill can train his dog to do tricks.

The Browns went on a train ride.

Write the word "cold" on the chalkboard and ask the children to explain more than one meaning for the word.

Help the children list other words that have more than one meaning. (e.g. *tap, yard, duck, soil, light, ruler, head*) After each child writes at least three words, discuss the pupils' words and their meaning.

Creative Writing. 1. Suggest that the pupils write their own four-line verses about word associations. Have them use Eve Merriam's poem as a model for their work. Write several words on the chalkboard to give the children ideas, or suggest they use words of their own choice.

Make a display of the children's verses under the heading "Associations."

2. Suggest that the pupils write a story about the picture on page 66.

For Added Interest and Enjoyment

Poem

"Nym and Graph," by Eve Merriam; in *It Doesn't Always Have to Rhyme*. Atheneum.

Pages
68-77

What Can You Do With a Word?

This story is a fantasy about Fred, who worked for a witch at first. One day the witch made a Word Machine. She thought the machine was no good and told Fred to throw it away. Later, on the advice of the witch's cat, Fred went back to the woods where he had thrown the machine and retrieved it. After a while he met two princes. With the help of his word machine he had some unusual adventures with them. The princes didn't see the value of the word machine and they lost their heart's desire. Fred understood the value of the words the machine made, one word in particular unlocked a door for him, and he got his heart's desire.

→ The story illustrates that through language, doors can be opened and opportunities taken.

Vocabulary

Phonetic Words: *purred, clatter, fizz, zigzag, keyhole, nonsense*

Objectives

Comprehension

- Comparing details
- Evaluating
- Making inferences
- Recalling details
- Understanding word meanings
- Discussing word associations
- Understanding expressions
- Understanding moral of the story
- Classifying
- Cause-and-effect relationships

Creative Expression

- Creative thinking
- Dramatic reading
- Illustrating words
- Making comic strips
- Making a model
- Writing word stories
- Writing fantasies

Literary Appreciation

- Reacting to the story
- Discussing genre: fantasy
- Evaluating words
- Comparing the story to fairy tales
- Noting and using descriptive words

Starting Points

Getting Ready to Read

Setting purpose for reading

Ask the pupils to turn to page 68 in their texts and read the preliminary questions in the left-hand column. Promote the discussion suggested.

The question in the second paragraph provides the motivation for the reading of the story.

Reading and Checking

Reacting to the story

Have the pupils read the story through. When they finish reading, allow time for reaction to the story and for sharing of comments.

Ask the children why Fred didn't need any more words at the end of the story. (He got his heart's desire, the girl with golden hair.)

Comparing details

Have the children recall what they said they would do with a word machine, and compare their ideas with what Fred did with his Word Machine.

Delving Into the Story

Thinking About What Was Read

Allow the children to use their dictionaries to help them answer some of the following questions.

Genre: fantasy

- ✱ 1. "What kind of story is 'What Can You Do With a Word?' Help the children recognize the story as a fantasy. "What kind of story is a fantasy?" (imaginative, unreal, impossible situations, etc.) "What part of the story did you think was the most fantastic?"

Evaluating

- ✱ 2. "What was especially clever about the words that the Word Machine turned out?" (The machine made words in shapes that fit the meanings of the words.) Have the pupils look at the words that are illustrated in the story. "What word do you think had the best shape?"

Making inferences; recalling details

- ✱ 3. "Fred wasn't happy working for the witch. How do you think he felt toward her? Why?" (He was envious of her and resented her a bit. The witch could fly away on her broomstick but Fred had to use the broomstick to sweep the floor. The witch could get anything she wanted with magic spells but Fred didn't know any spells. The cat told the witch anything she wanted to know but Fred had to let the cat in and out, and the cat didn't tell him anything.)

Making inferences

4. "Why was the word *eel* small, flat, and shiny?" (Eels are thin, their bodies are flattened at the ends, and they are shiny.)

5. "Why do you think the witch was angry when she saw the word that the machine made?" (She couldn't see how she could possibly use the word *eel* or the machine. She was angry that she had made something useless.)

- ✱ 6. "Why did the cat speak to Fred after the witch rode away, when she hadn't spoken to Fred before?" (The cat ate the word that Fred gave her, giving her the ability to speak to him.) "Fred didn't seem surprised that the cat spoke to him. Why do you think this was so?" (Fred worked for a witch and was accustomed to seeing many unusual things happen.)

Creative thinking

- ✱ 7. "Suppose *spang* is a real word. Explain what you think it means." (Some answers might be: stretching like a rubber band; snapping like a rubber band after it has been stretched as far as it can go; the sound a rubber band makes when let go after being stretched.)

- ✱ 8. "Just after Fred met the princes, he wasn't sure that he liked being in the middle of next week after all. Why did he feel this way?" (The Prince of the Moon said that Fred could sweep out the camp and Fred had had enough of sweeping when he worked for the witch.)

- ✱ 9. "How did the princes resemble the witch in their attitudes or feelings toward Fred?" (They acted superior to him; expected him to do chores and to wait on them; were impatient with him.)

- ✱ 10. "Why was the word *zigzag* hard and sharp?" (*Zigzag* means short, sharp turns from one side to the other. It suggests jagged toothed edges such as on a saw.)

11. "Why were the princes angry when they saw that the animal in the woods was a cow?" (They were embarrassed to show that they had been afraid of a cow.) "Do you think the Prince of the Moon really was ready to fight a lion?" (No) "Why did he say so?" (He wanted to pretend that he was brave. He wanted to cover up his cowardice.)

Making inferences; understanding word meanings

12. "What do you think of when you hear the word *sparkle*? Why do you think the word *sparkle* threw a white light?" (*Sparkle* means a flash of light; sparks; to shine or gleam.)

13. "Why do you think the princes refused to use the Word Machine to help them climb the hill to reach the Golden Bird?" (Each time Fred used the machine, the princes dismissed the words as being of no use, but Fred knew what to do with the words. This showed that Fred was clever and the princes were not. They didn't want to appear unintelligent again. Other answers are possible as well. Accept any answers that the pupils can support.)

14. "Why do you think the word *globe* rose into the air?" (A globe is a round ball or sphere and can rise into the air when bounced or when very light.)

15. "Why do you think the words *bang*, *quick*, and *smash* weren't the right ones to unlock the door of the tower?" (They are hard, forceful words, not the right kind to open the tower door.) Have the pupils discuss what associations the words *bang*, *quick*, *pop*, *smash*, and *jingle* have for them.

16. "Why did the word *please* unlock the tower door?" (It is a polite, gentle, simple word, the right kind to unlock the tower door.)

17. Have the children discuss how Fred used his imagination and good sense to solve problems. (He used the word *zigzag* as a saw to cut down a tree; he used the tree as a bridge to cross the crack in the earth; when the word *globe* began to rise off the ground, he grabbed the middle of it and told the princes to catch hold of it so they could all rise to the top of the hill; etc.)

18. After the tower door opened, Fred got his heart's desire. Have the children talk about their hearts' desire.

19. "The words 'open doors' don't always mean to open doors of houses, buildings, or cars. The words are sometimes used in expressions such as 'The right words will open many doors.' What do you think this expression means?" (Various answers are possible, such as,—Using the right words will help us do the right things; using the right words will make opportunities available to us; the way we use language often determines how things work out for us. Have the pupils illustrate their answers with examples. (e.g. At the dinner table, the one who asks politely will get the extra serving of dessert; being willing and co-operative at school might earn a special privilege).)

20. "How did the way Fred used the word *zigzag* open a door for him?" (It enabled him to cross the crack in the earth.) "How did the way Fred used the word *globe* open a door for him?" (It enabled him to reach the top of the hill.) "How did the way Fred used the word *eel* open a door for him?" (It enabled the cat to help Fred get away from the witch.) "How did Fred's use of the words *spang*, *sparkle*, and *please* open doors for him?"

21. "Do you think there is a moral to this story? How would you explain the moral?" (Guide a discussion of this question. The moral can be expressed in various ways: politeness and patience will open doors; by using the right words we will be rewarded; rudeness and force will not open doors. Help the children understand the moral in more general terms as well—the way we use language can open doors and gain opportunities for us. Some pupils will recognize that there is a suggestion in the story that through cleverness, patience, and good sense, the weaker, humble person can win out over those stronger and more powerful than he is.)

Rereading for Specific Purposes

Have the pupils recall some familiar fairy tales. Ask the pupils how fairy tales usually begin and how they end. (Once upon a time . . . Long, long ago . . . And they all lived happily ever after.) Ask what magic characters are usually in fairy tales. (fairy godmothers, witches, enchanted animals) Have the pupils read through the story and find characteristics in the fantasy that are similar to fairy tale characteristics. (The beginning "Once there was a boy . . ." is similar to fairy tale beginnings; the witch is a magic character; the witch uses magic spells; the witch has an enchanted cat; there is a magic object, the Word Machine; impossible happenings occur in the story; members of royalty are main characters; Fred appears to be an unlikely hero; the heroine had been imprisoned in the form of the Golden Bird; there is a lesson in the story; there is a goal to be reached, heart's desire; the ending is similar to fairy tale endings.)

Have the children work in groups of four. Suggest that each group choose a section of the story to read dramatically, taking turns to read the narrative parts and the parts of the story characters.

Discussing
word
associations

Making
inferences

Understanding
expressions

Understanding
the moral of
the story

Comparing the
story to fairy
tales

Dramatic
reading

Exploring Further Afield

Classifying;
creative
thinking;

Language Study. 1. Refer to the first paragraph in the right-hand column of page 77. Read the activity to the children as they follow in their books. Write the words *shining*, *pointed*, *long*, and *short* on the chalkboard as column headings. Have the children classify each word that the Word Machine made under one of these headings. Suggest that they add three words not made by the machine under each heading.

Word
associations

2. Pronounce the word *zizzy* and have the pupils write down what associations the word has for them. Have the pupils compare their ideas with each other to see whether the sound of an unknown word has similar associations for most pupils. Then suggest that the pupils illustrate the word.

Understanding
expression
Illustrating
words

3. Have the pupils discuss how the theme title "In hot water" applies to the story of Fred and the princes.

Making
comic strips

Art 1. Have the pupils choose one of the words from the first language activity above to illustrate. (as suggested on page 77)

2. Help the group divide the story into five sections. Have each child choose a different section of the story to illustrate as a comic strip. When the children finish their illustrations, have them put the comic strips together to make a complete story.

For Added Interest and Enjoyment

Books

Carroll, Lewis (Charles Lutwidge Dodgson). *Alice's Adventures in Wonderland*.

Carroll Lewis. *Through the Looking Glass*.

Chew, Ruth. *What the Witch left*. Hastings House.

DuBois, William Pène. *The Twenty-One Balloons*. Viking.

Green, Roger Lancelyn. *A Cavalcade of Magicians*. Walck.

Wittel, Harriet and Greisman, Joan. *The Perfect Speller*. Grosset and Dunlap.

Untermeyer, Louis. *Tales from the Ballet*. Golden Press.

Manasek, Ludek, pictures by. *The Firebird*. Dent.

Record

Stravinsky, Igor. *The Firebird*. Columbia, London, or Victor records.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Understanding
story
relationships

Cause and Effect. To help make the pupils aware of cause-and-effect relationships, distribute copies of the following exercise for independent work. Direct the pupils to complete each statement. When they finish the exercise, discuss the answers with the group. (Answers are indicated for the teacher's convenience.) Have the pupils refer to the story to correct errors.

1. Because the witch thought the Word Machine was useless she (told Fred to throw it away. page 68)

2. The cat showed Fred how to go into the middle of next week because he (wanted to get away from the witch. page 69)

3. The princes wanted to find the Golden Bird to have (their heart's desire. page 71)

4. Because the tree fell across the crack in the earth, Fred and the princes could (walk across the crack on the tree. page 73)

5. Because the Prince of the Sun pounded on the door of the tower with the word "Bang" it (broke into pieces. page 76)

6. Because the Golden Bird was released from the tower it (turned into a girl with golden hair. page 77)

Word-Analysis Skills

Lesson 6

- Dictionary Usage
 - Interpreting dictionary respellings
- Language Development
 - Introducing *simile*
- Spelling
 - Spelling words containing sounds of a
 - Special spelling words
 - Building a spelling group

Pages
79-87

The Cabbage Princess

"The Cabbage Princess" is a once-upon-a-time fairy tale written by a modern author. It illustrates the power of language in the story of a bad-tempered king who called people names—names of animals, birds, vegetables. He made insulting remarks to every member of his family as well as to the people who worked for him. One day when the king was walking in the forest, the magic Lord of the Forest danced out of the trees. Because of the king's rudeness, the Lord of the Forest told him that every bitter word he spoke would come true. When the king went back to the palace, in his usual rude fashion he called the queen an old hen and that is what she became! The title of the story tells what happened to his beautiful daughter. Eventually all the people around him became victims of his bitter name-calling and the king finally repented of his bad-tempered behavior. The Lord of the Forest gave him a second chance. The spell would be broken if one of the princess' suitors could pick her out from among her court of vegetable-headed ladies. A handsome stranger, who turned out to be the son of the Lord of the Forest, brought the tale to a happy ending.

There is a lesson to be learned in the story: "Think before you speak." Thoughtless name-calling is not only rude but also absurd, and can lead to serious consequences.

Vocabulary

Phonetic Words: *idiot, coronet, disgust, conceited, nervous, mask, turf, insolent, imaginable, distressed, swine, reproachfully, chosen, moonstruck, rubble, hurtled, splendor.*

More Difficult Words: *unicorn, courtiers, suitor, apologize.*

Objectives

- Comprehension
 - Recalling details
 - Understanding moral of the story
 - Drawing inferences from what is read and from outside sources
 - Expressing opinions
 - Understanding word meaning
 - Applying theme
 - Understanding expressions
 - Reading carefully for detail
 - Reinforcing vocabulary
- Creative Expression
 - Dramatic reading
 - Dramatizing story as a play
 - Rewriting story from different point of view
 - Illustrating the story
 - Discussing theme title

Literary Appreciation

Evaluating

Recognizing fairy tale

Suggesting descriptive words

Comparing fairy tale characters

Understanding plot

Discussing fairy tale characteristics

Comparing story with traditional fairy tales

Discussing expressions denoting modern story

Understanding figurative language

Locating and Organizing Information

Making a chart

Using the encyclopedia

Finding stories on similar theme

Using the dictionary

Starting Points

Getting Ready to Read

*Discussing
preliminary
questions*

Have the pupils turn to page 79 in their books and read the questions in the left-hand column. Guide a discussion of the stories about princesses that the pupils know. Then have the children speculate about the story as suggested in the second paragraph. As the pupils suggest answers to the questions, write them on the chalkboard.

*Purposes for
reading*

Then direct the children to read the story to find out what kind of princess is the cabbage princess and what happens to her.

Reading and Checking

Evaluation

Have the pupils read the story through. After they finish reading allow time for spontaneous reaction and discussion. "Did you enjoy the story? Why or why not? What part did you like best?"

*Recalling
details*

Refer to the ideas about the cabbage princess written on the chalkboard. Have the children compare their original ideas about the princess and what happened to her with the events in the story.

Delving Into the Story

Thinking About What Was Read

*Recognizing
fairy tale
Understanding
the moral of
the story*

1. "What special kind of story is the story of the cabbage princess?" (Have the pupils identify the story as a fairy tale. This question will be discussed in more detail later.)

2. "In many fairy tales, there is a lesson to be learned from the story. How would you explain the lesson or moral of this story?" (The pupils will probably suggest an answer such as "You shouldn't call people names; it's rude to call people names; or you never know what might come of calling people names." Through discussion lead the children to express the lesson as a more general moral such as "Think before you speak," or "be careful of what you say.")

*Making
inferences
from what is
read and from
outside
sources*

3. "Why did the king call his son a peacock instead of any other kind of bird?" (His son had a habit of preening and admiring himself in front of a mirror. The peacock preens itself and is known as a proud bird.)

4. "Why did the king call his daughter a cabbage when she refused all her suitors?" (By using the vegetable name, the king meant that the princess had no feelings for any of her suitors just as a vegetable has no feelings; and that she didn't have the good sense to choose a suitor, showing that she had as much sense or intelligence as she would have with a cabbage for a head.)

*Suggesting
descriptive
words*

5. "The king called his son a peacock and his wife a hen. What is a suitable name for the king?" (Grizzly bear, or any other animal that is known to be bad-tempered.) Have the children suggest adjectives to describe the king's characteristics. (bad-tempered, rude, impolite, insulting, cross, etc.)

Comparing
fairy tale
characters

6. "What magic characters in other fairy tales are like the Lord of the Forest? Why?" (The Lord of the Forest corresponds to fairy godmothers, wizards, and other characters that cast spells or grant wishes.) Have the pupils name similar magic characters in other fairy tales. (the fairy godmother in Cinderella; the witch in Snow White and the Seven Dwarfs; Rumpelstiltskin; etc.)

Drawing
inferences

7. "What was the sign that the Lord of the Forest was about to appear?" (soft music)

8. "Why do you think the Lord of the Forest wore a mask?" (The mask adds to the feeling of mystery and fantasy; it suggests that there is something mysterious about the Lord of the Forest; it suggests to the reader that something magic or mysterious might happen.)

9. "Why do you think the Lord of the Forest asked for the hand of the princess for his son by having the unicorn write a message on the lawn?" (The king needed to be taught a lesson. The Lord of the Forest wanted the king to lose his temper because the unicorn was damaging the king's flower beds and lawn. Then he would have a reason for casting a spell on the king. The pupils may have other ideas to contribute. Accept any answers they can support with reasons.)

✓ 10. "How did the king feel when the Lord of the Forest said that it would be an honor for the princess if his son even looked at her?" (He felt insulted or scorned; it was a blow to his self-esteem; his pride was hurt; etc.)

11. "Why do you think the king called his wife a hen after the Lord of the Forest told him what would happen?" (He probably didn't believe what the Lord of the Forest said. Also, he was so accustomed to name-calling that he didn't realize what he was saying.)

12. "Why did he continue name-calling when he saw what happen to the queen?" (He couldn't control his bad temper.)

13. "Do you think he really meant the things he said? Why or why not?" (Some pupils might say that he probably didn't mean the things he said. He was angry and said anything that came to his mind. Other pupils may say that the king might have meant some of the things he said. The people whom he insulted had characteristics that resembled animal characteristics so it was easy to call them the names he did.)

Expressing
opinions

14. "Do you think the people you know who call people names really mean what they say? Why or why not?" (Have the pupils express their opinions about this question. Some points to bring up in the discussion are that when people are angry or frightened they sometimes say the first thing that comes to their minds. If they stopped to think before speaking they might not say the things they do. When people's feelings are hurt they often lash out at others to cover up their own feelings. People are often sorry later that they said the things they did.)

Drawing
inferences

✓ 15. "Why do you think the king got angry when he saw the courtiers eating their dinner heartily?" (He was angry that the courtiers could enjoy a meal when the king had such a serious problem.)

Understanding

16. "The king called one of his daughter's suitors a moonstruck fool. What does *moonstruck* mean?" (dazed, confused)

Understanding
plot

17. "Why was it important to the outcome of the story that the king refused to let the son of the Lord of the Forest marry his daughter at the beginning of the story?" (It was necessary to the outcome of the story that the king see his own faults. He would not have been cured of his bad temper if he had not had to go through all the trials he did because of his rudeness to the Lord of the Forest.)

Rereading for Specific Purposes

Understanding
plot

1. "The king accused the Lord of the Forest of arranging all the strange happenings to get his own way. Did the Lord of the Forest get what he wanted? What was 'his own way'?" (He wanted his son to marry the king's daughter.)

"How did the strange happenings of the story lead to the goal the Lord of the Forest wanted?" (After the king was reduced to a state of wretchedness he willingly gave up his daughter to the stranger when he saw that everything had returned to normal.)

With the children, trace the events of the story after the king refused to give the hand of his daughter in marriage to the son of the Lord of the Forest. Help the children understand how each event in the story was part of the carefully arranged plans of the Lord of the Forest to reach his ultimate goal. The discussion should be somewhat as follows.

When the king went back to the palace, in his usual rude fashion, he called the queen an old

hen. She became a hen. The king then lost his temper when the princess refused to accept her eleventh suitor. He called her a cabbage and her maids vegetables. They all became just what he said. When he looked around for help, he caught sight of the prince admiring himself in a mirror. The king angrily called him a peacock and he immediately became one. When the king called his courtiers swine, they turned into pigs and were then useless to the king. When the king turned his remaining source of help, the Prime Minister, into a goat, he was completely miserable. When the Lord of the Forest appeared, the king apologized for his rudeness and offered his daughter to the Lord's son if the Lord of the Forest would take away the spell. The Lord of the Forest replied that his son could not be expected to marry a cabbage but gave the king a second chance. The spell would be broken if one of the princess' suitors could pick her out from among the vegetable ladies. When the last suitor chose wrongly, the king lost his temper and caused the suitor to land on the moon. The king, in his misery, was reduced to rags. Then a stranger appeared and chose the princess from among the vegetable ladies. With that, everything went back to normal and the king learned that the stranger was the son of the Lord of the Forest. The goal of the Lord of the Forest was finally achieved.

2. There are certain characteristics common to most fairy tales. Work with the children to develop a chart of these characteristics. It would be helpful to have a book of fairy tales available for reference. The chart should be somewhat as follows.

- (a) Fairy tales usually begin with "Once upon a time..." or "Long, long ago..."
- (b) Kings, queens, princesses, princes, or other members of royalty are often main characters in fairy tales.
- (c) Both good and bad characters usually appear in the same story.
- (d) Fairy tales usually have magic or supernatural beings, such as fairy godmothers, witches, wizards, spirits, elves.
- (e) The story usually involves fantastic situations.
- (f) There is usually a brave and good prince or other hero.
- (g) The hero, if not a prince, often seems to be the least likely to succeed in a certain task.
- (h) Many fairy tales include a command which, if broken, will cause trouble.
- (i) Magic spells are usually part of fairy tales.
- (j) There is often a series of tasks to be performed, or a goal to be reached.
- (k) The princess is often given in marriage to the hero.
- (l) Many fairy tales have morals or lessons in the story.
- (m) Most fairy tales end happily with the words "...and they all lived happily ever after."
- (n) The number three is often featured—three wishes; three attempts to achieve a goal; three major events; etc.

3. Point out to the children that the characteristics discussed previously refer to the old classic and traditional fairy tales. "The Cabbage Princess" is a fairy tale written by a modern writer. Have the children find the characteristics in "The Cabbage Princess" that are the same or similar to the characteristics of traditional fairy tales. ("The Cabbage Princess" begins with "Once upon a time..."; members of royalty are main characters in the story; the king is not considered a bad character, but he does have a serious fault; the Lord of the Forest is a magic character; the Lord of the Forest's spell can be considered a fantastic situation; the Lord's handsome son is the hero; the Lord's admonition, when broken, caused trouble; there is a spell which is the most important part of the story; the princess married the Lord's son; there is a lesson to be learned; the princess and the young lord lived happily ever after.)

Exploring Further Afield

*Dramatizing
the story*

Dramatization. Refer to the follow-up activity in the right-hand column of page 87. Carry out the dramatization as suggested. Let the pupils plan the play as far as possible on their own but be ready to give help when needed. If any writing of dialogue is necessary, it might be done by individuals or co-operatively by the whole group.

*Figurative
language;
understanding
expressions*

Language Study. 1. With the pupils discuss the meaning of the expression "desires the hand of your daughter." (page 80) Have the pupils suggest other expressions that contain the word "hand." Discuss the meanings and use of these expressions. (e.g. washed his hands of the matter; second hand; give a hand; have your hands full; get out of hand; wait on hand and foot)

Applying
theme
Expressions
denoting
modern story

Locating
information

Listening
to music
Rewriting
story from
different
point of view

Illustrating

2. Have the pupils discuss how the expression "in hot water" (the theme title) applies to the story of the cabbage princess.

3. With the children, find and discuss the words and expressions in the story that indicate it is a fairy tale written by a modern writer. (e.g. lawn, page 80; pulled himself together, page 81; the whole lot of them, page 82; get your own way, page 87; what may come of it, page 87) Compare these expressions with old-fashioned expressions and usage found in traditional fairy tales.

Research. 1. Have the pupils find information about the unicorn in the encyclopedia.

2. Suggest that the pupils find stories in the library in which unicorns are involved. (e.g. Greek and Roman myths)

Music. If possible, obtain the music or recording of the song "The Unicorn" by the Irish Rovers for the pupils to listen to and sing.

Creative Writing. Suggest that the pupils rewrite the story from the point of view of the young Lord. The following questions will help in planning the story.

- Where did the young Lord first see the princess?
- What happened when he told his father he wanted to marry the princess?
- What happened when he found out that the princess had become a cabbage-head?

Art. Have the pupils illustrate a favorite scene from the story, using paints, chalk, or cut paper.

For Added Interest and Enjoyment

Books

Arbore, Lily. *The Princess and the Unicorn*. Carolrhoda Books.

Lobel, Anita. *A Birthday for the Princess*. Harper and Row.

McKillip, Patricia A. *The Throne of the Erril of Sheril*. Atheneum.

Picard, Barbara Leonie. *The Lady of the Linden Tree*. Criterion.

Zemach, Harve. *Salt*. Follett.

Zemach, Harve and Margot. *Duffy and the Devil*. Farrar, Straus & Giroux.

Various collections of fairy tales such as *Tales from Grimm*, by Wanda Gag.

Skills for Reading and Research

Reading
carefully for
detail

Literal Comprehension. Discuss with the children the importance of reading carefully. Point out that even one word read incorrectly can change the meaning of a sentence. Stress that it is especially important to read carefully when doing research to be sure of getting the right information. To demonstrate this, write the following sentence on the chalkboard.

Many animals hibernate in the summer.

Ask whether this is a true statement, and ask what word makes it incorrect. Erase *summer* and write in *winter*, and ask a child to read the corrected sentence. To provide practice in reading carefully, distribute copies of the following exercise. Tell the children that one word in each sentence makes it incorrect. Direct the children to draw a line through the incorrect word in each sentence and write the correct word or words above it. When everyone finishes, have the pupils tell which are the incorrect words and read the sentences with the correct words. (Answers are indicated for the teacher's convenience.)

1. The queen saw an excellent housekeeper and kept the palace in perfect order. (was)
2. The princess refused all her suitors and said she preferred the company of her family. (ladies in waiting)
3. One spring day the king was walking in the forest behind the palace garden. (autumn)
4. The Lord of the Forest was followed by a unicorn with pink and gold spots. (stripes)
5. The king called his wife an old hen because she was always cackling. (fussing)
6. The courtiers stayed in the wood searching for the Lord of the Forest longer than anyone else. (Prime Minister)
7. The king called the last suitor a sunstruck fool. (moonstruck)
8. A beautiful young man appeared wearing a hat of butterflies' wings. (robe)
9. The princess and the Lord of the Forest were married with great splendor. (young Lord)

Reinforcing
vocabulary;
using the
dictionary

Word Meaning. Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

One of the words in the list below may be used to replace the underlined word or words in each sentence. Write the word on the line following the sentence. You may use your dictionary.

1. One day the vain prince put peacock feathers in his crown. (coronet)
2. The princess had many young men who wanted to marry her. (suitors)
3. The princess' suitors were proud and had a high opinion of themselves. (conceited)
4. The king called the Lord of the Forest an insulting wretch. (insolent)
5. The king was very worried when he saw what happened to his family. (distressed)
6. The king said he was sorry for his rudeness. (apologized)
7. The king found himself in rags standing in a heap of broken stones. (ruddle)
8. The princess and the young Lord were married with great magnificence. (splendor)

coronet
suitors

splendor
conceited

ruddle
insolent

apologized
distressed

Word-Analysis Skills

Lesson 7

Structural Analysis; Syllabication and Accent

Reviewing prefixes *im*, *dis*, *in*

Syllabication and accenting prefixed words

Spelling

Spelling words with prefixes *im*, *dis*, *in*

Special spelling words

Building a spelling group

Pages
88-89

Limericks

On these two pages are five limericks for the children to enjoy.

Objectives

Creative Expression

Writing limericks

Illustrating limericks

Literary Appreciation

Reciting limericks

Reacting to limericks

Discussing humor in limericks

Noting rhythm in limericks

Discussing nonsense content of limericks

Singing limericks

Locating and Organizing Information

Making a chart

Starting Points

Getting Ready to Listen and Read

Ask the children whether they know some limericks and have a volunteer recite one. If none of the children can recite a limerick, read the following example to the children.

There was an Old Man with a beard,
 Who said, "It is just as I feared!
 Two Owls and a Hen,
 Four Larks and a Wren,
 Have all built their nests in my beard."
 Edward Lear

Have the pupils tell about the pictures or images that the limerick conjured up in their minds.
 Tell the children that there are some limericks in their texts that are fun to read and listen to.
 Have the pupils turn to page 88 and follow in their books as you read the limericks.

Delving Into The Limericks

Listening, Reading, and Enjoying

Read the limericks to the children in a serio-comic manner. Pause after each limerick for any comment or question from the pupils.

Have some of the children read aloud their favorite limericks of the five.

With the children discuss the question, "What makes the limericks funny?" (the humorous or surprising endings; the word order; the humorous situations; the humorous use of language; etc.)

Exploring Further Afield

Creative Writing. Encourage the children to write limericks of their own. Prepare the children for writing by using the following suggestions.

Read one of the limericks aloud again, emphasizing the rhythm. Repeat the limerick with the children clapping to the beat of the rhythm. Read two of the other limericks with the children clapping the rhythm. Elicit from the children that lines one, two, and five each have three beats; lines three and four each have two beats.

Discuss the nonsense content of the limericks and lead the children to see how each one builds to a climax in the last line. Elicit from the children that the last line of each limerick is usually the funniest or most surprising line in the limerick.

With the children draw up a co-operative chalkboard chart explaining the limerick form. If you are using *starting points in language-b*, refer to the "Limerick" entry in the Handbook. The chart should be somewhat as follows:

Limericks

A limerick is a nonsense poem.

It has five lines.

Lines 1, 2, and 5 rhyme, and have three strong beats.

Lines 3 and 4 rhyme, and have two strong beats.

The thought or story builds up to a climax in a funny or surprising last line.

Write the following limerick on the chalkboard and have the children supply the missing words and phrases.

There was a Young Lady whose chin
 Resembled the point of a _____;
 So she had it made sharp,
 And purchased _____,
 And played several tunes _____.

If necessary, continue in the same way with one or two other limericks. Then guide the children in writing their own limericks.

Singing. Limericks can be sung to the tune of the hymn "Blest Be the Tie That Binds."

Art. Suggest that the children choose a limerick to illustrate for a class limerick book, or illustrate a limerick on a large sheet of paper and then make a display of the illustrated poems.

Poetry

Limericks may be found on page 76 of *Poems for Boys and Girls, Book Two*, edited by Grace Morgan; on page 248 of *Time for Poetry*, compiled by May Hill Arbuthnot; on pages 240-241 of *The Golden Treasury of Poetry*, selected by Louis Untermeyer; on pages 340 and 360 of *Favorite Poems Old and New*, compiled by Helen Ferris; on page 81 of *An Inheritance of Poetry*, collected by Gladys L. Adshead and Annis Duff; and in many other anthologies.

Record

Nonsense Verse of Carroll and Lear. Children's Reading Service.

Books

Brewton, Sara and John E. *Laughable Limericks.* Crowell.
Cole, William (Comp.). *Oh, That's Ridiculous!* Viking.
Jacobs, Leland Blair (Comp.). *Funny Folk in Limerick Land.* Garrard.
Lear, Edward. *The Complete Book of Nonsense Verse.* Faber.
Lear, Edward. *The Complete Nonsense Book.* Dodd, Mead.
Lear, Edward. *Limericks by Lear.* World.

Pages
90-101

W-A-T-E-R

This story is an excerpt from the book *Helen Keller's Teacher* by Margaret Davidson. Helen Keller's teacher was the remarkable Annie Sullivan who was engaged by the Kellers to tutor their deaf, mute, and blind daughter. The excerpt begins at a point when Helen didn't seem to be making progress and her father was determined to fire Annie. At the teacher's begging, he gave in to her request for two weeks longer to work with the child. During the two-week period, Annie and Helen stayed in a small garden cottage on the Keller property. Away from the rest of the family, Helen's temper tantrums lessened and her attention span lengthened. She learned to string beads and to spell twenty-one words into Annie's palm. But she had no idea that the words had any meaning. The breakthrough came one morning soon after their return to the main house. The story ends as communication is finally achieved.

Vocabulary

Enrichment Words: *Helen Keller, Annie Sullivan, Laura Bridgeman, Yankee, attention span, Belle.*

Phonetic Words: *tantrums, desperation, senselessly, tack, communicate, protest, willfulness, winced, contact, soared, raring, snippet, reluctantly, accomplished, bout, mimic, squalls, flagged, vibrations, concentration, breakthrough, obediently, frustration, rambled, salvage, namelessness, absorb.*

More Difficult Words: *skeptical, sessions, maverick, persuasively, dubious, exhaustion, reunite, jubilantly, stubborn, rigid.*

Objectives

Comprehension

- Sensory perception
- Recalling details
- Drawing inferences
- Explaining sentences in own words
- Interpreting emotions
- Understanding sequence

Developing Concept

- Encouraging sympathy toward handicapped children

Literary Appreciation
 Reacting to the story
 Understanding author's meaning
 Discussing genre: biography
 Appreciating figurative language
 Noting how author conveys feelings
 Encouraging further reading

Locating and Organizing Information
 Reading to find specific passages
 Using material from outside sources
 Using the encyclopedia

Starting Points

Getting Ready to Read

*Preliminary
activities;
sensory
perception*

Refer to the preliminary activities in the left-hand column of page 90. Choose volunteers to read the first two paragraphs as the rest of the group follow in their books. With the children decide how to do the suggested activities. Make sure that the children carry out the activities seriously and do not become silly.

*Setting
purpose
for reading*

Guide the discussion suggested in the third paragraph of the preliminary activities.

Tell the children that the true story "W-a-t-e-r" tells more about the things they have been discussing. It describes how Helen Keller, who could neither see, hear, nor speak, learned to communicate.

Reading and Discussing

*Reacting to
the story*

Choose a pupil to read the introductory paragraph at the beginning of the story while the others follow in their books. Then have the children read the story through.

After the children finish reading, have them share their reactions to the story. Ask the children what feelings they had about Helen's and Annie's accomplishment at the end of the story.

Delving Into the Story

Thinking About the Story

Some possible answers to the following questions are indicated. The pupils will have other ideas to contribute to the discussions. Accept any thoughtful answers that the pupils can support.

*Recalling
details*

1. "Why did Annie want to separate Helen from the rest of the family while she taught her?" (Annie had to control Helen's wildness before she could teach her. Helen always turned to her family for help when Annie tried to make her obey, and they gave in to her demands. Away from the family, she wouldn't be able to turn to them when she didn't want to obey, thus making it easier to learn to depend on Annie.)

*Drawing
inferences*

2. "Why do you think Captain Keller was so reluctant to allow Annie to teach Helen in her own way?" (He felt that Annie wasn't accomplishing anything, that she may have been doing more harm than good.)

3. "Why did he insist on seeing Helen every day?" (He wanted to be sure that Annie took proper care of Helen and he wanted to see whether Helen was making progress.)

4. Have the pupils refer to the first words that Helen learned to spell back. (page 94) Ask why Annie chose those particular words to spell to Helen. (The words stood for things that Helen knew—objects around her, parts of her body, and the three verbs that described things that Helen did constantly.)

*Recalling
details*

5. "After Helen learned to trace shapes of letters into Annie's palm, why was she still unable to communicate?" (She had no idea that the shapes traced into her palm represented anything; they had no meaning for her.)

*Drawing
inferences*

6. "Captain Keller was ready to give Annie another few days alone with Helen when he saw Helen trying to teach her dog to spell. Why did this make him change his mind?" (He felt it was as impossible to teach English to Helen as it was to teach a dog.)

7. "Why did Annie pour water onto Helen's hand and spell the word *water* at the same time?" (She wanted Helen to understand that the movements on her hand stood for the cold liquid pouring over her hand.)

Recalling
details

8. "Why did Helen strike the ground with her fist? Why did she bang herself across the top of the head with her fist?" (She wanted Annie to tell her the names of the objects she struck by spelling the words into Helen's hand.)

Understanding
author's
meaning

9. "After Helen learned to communicate, the author stated that the phantom was gone; instead there was Helen. What did she mean?" (While she couldn't communicate, Helen was like a phantom, a vague shadowy being. Now that Helen could communicate, the vague phantom was gone and a real person was in its place.)

Details;
rereading to
find specific
passages

10. "Which two of Helen's five senses were useless?" (sight, hearing) "Which two senses did she use to communicate?" (touch and smell) "Find and read aloud passages in the story that describe how Helen used these senses in ways that you would not." (page 94, paragraph 2; page 96, paragraphs 3 and 4; page 97, bottom; page 99, paragraph 2)

Reacting to
the story
Discussing
genre:
biography

11. Have the pupils discuss the parts of the story they liked best and tell why they liked those particular parts.

12. Ask the children what particular kind of story this is. Write the word *biography* on the chalkboard. Elicit from the children that a biography is a true story of a person's life, based on facts. Point out that this particular biography tells the true story of two people, Annie Sullivan and Helen Keller.

Exploring Further Afield

Informational
material
Further
reading

Research. 1. Refer to the first follow-up activity in the right-hand column of page 101. Consider sending for the brochure described.

2. Encourage the children to find books about Helen Keller and Annie Sullivan as suggested in the second follow-up paragraph. If it is available, suggest that the pupils read more from *Helen Keller's Teacher* by Margaret Davidson.

3. Suggest that the pupils find information about Helen Keller in the encyclopedia.

Encyclopedia
Listening to
a poem;
comparing

Enriching a Theme. Recall with the pupils the effect the spring morning had on Helen, when she wanted to forget work and learning and give herself completely to the enjoyment of nature. Have then listen as you read the following poem, to see how a poet experienced the same feeling.

I Meant to Do My Work Today

I meant to do my work today—
But a brown bird sang in the apple tree,
And a butterfly flitted across the field,
And all the leaves were calling me.

And the wind went sighing over the land,
Tossing the grasses to and fro,
And a rainbow held out its shining hand—
So what could I do but laugh and go?

Richard Le Gallienne

To which of the poet's senses did nature appeal? To which of Helen's?

For Added Interest and Enjoyment

Books

Burch, Robert: *Queenie Peavy*. Viking.

Cunningham, Julia: *Far in the Day*. Pantheon Books.

Davidson, Margaret: *Louis Braille, the Boy Who Invented Books for the Blind*. Hastings House.

Hallwell, Michael: *The Enormous Leap of Alphonse Frog*. Nash Publishing.
 Little, Jean: *Mine for Keeps*. Hollinger House.
 Lyttle, Richard B.: *Challenged by Handicap: Adventures in Courage*. Reilly and Lee.
 Neimark, Anne E.: *Touch of Light; the Story of Louis Braille*. Harcourt, Brace and World.
 Southall, Ivan: *Let the Balloon Go*. St. Martin's Press.
 Spence, Eleanor: *The Nothing Place*. Harper and Row.
 White, E. B.: *The Trumpet of the Swan*. Harper and Row.
 Whitney, Phyllis A.: *Nobody Likes Trina*. Westminster.
 Witheridge, Elizabeth. *Dead End Bluff*. Atheneum.
 Zindel, Paul: *Let Me Hear You Whisper*. Harper and Row. (a play)

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Explaining
sentences
in own words*

Figurative Language. Write the following sentences from the story on the chalkboard. Have the pupils write each sentence in their own words, referring to the story for context clues. When the exercise is finished, have the pupils read their sentences aloud and discuss the meanings.

1. Annie still intended to salvage something from the morning. (p. 98)
2. She felt the word burn down through her hand and into her brain. (p. 98)
3. Life came rushing in on Helen. (p. 99)
4. Two entirely new people walked out of the well house. (p. 100)
5. There'll be a lot of tomorrows now. (p. 101)

*Noting how
the author
conveys
feelings*

Interpreting Feelings. This activity will help the pupils interpret the feelings of a character. Duplicate the exercise below. Answers are indicated for the teacher's convenience.) Discuss the pupils' answers and accept any variations that can be supported.

An author often shows the feelings of a character by what the character says and does. Reread the paragraphs described below and tell how Annie Sullivan felt in each case. Choose answers from the words at the bottom of the page. Write each answer on the line at the left of the sentence.

How did Annie Sullivan feel when

- | | |
|---------------------|--|
| <u>(impatient)</u> | 1. she appeared on the porch to talk to Mrs. Keller? (p. 91) |
| <u>(glad)</u> | 2. Mrs. Keller agreed to allow Annie to teach Helen in the garden house? (p. 93) |
| <u>(determined)</u> | 3. when Annie worked with Helen for hours, spelling words into her palm? (p. 94) |
| <u>(anxious)</u> | 4. when the two-week period was almost over? (p. 94) |
| <u>(despairing)</u> | 5. one morning when Helen wanted to go outdoors and Annie saw the beginnings of a tantrum? (p. 98) |
| <u>(stubborn)</u> | 6. when Annie led Helen to the well house? (p. 98) |
| <u>(joyful)</u> | 7. when Helen finally understood that the movements in her hand stood for water? (p. 99) |
| <u>(exhausted)</u> | 8. when Annie climbed into bed without washing? (p. 101) |
| <u>(contented)</u> | 9. when Annie lay in bed thinking about what had happened that day? (p. 101) |

despairing
impatient
glad

joyful
anxious
exhausted

contented
stubborn
determined

*Recalling
sequential
order*

Sequence. To check the pupils' understanding of sequential order, distribute copies of the following test for independent work. (Answers are indicated.)

Read each sentence carefully. Then number the sentences in the order in which they appeared in the story. Read the sentences over in their correct order.

- (7) Annie grabbed Helen's hand and stuck it under the icy flow.
- (4) One day there were no temper squalls at all.
- (5) But Annie was only half satisfied. All her attention now focused on the second goal: to reunite Helen with the world outside.
- (2) "I've got to separate her from the family, or I'm going to fail."
- (8) She understood! These movements stood for the cold liquid.
- (1) It was hard for Mrs. Keller to concentrate on darning socks.
- (9) A few minutes later two entirely new people walked out of the well house.
- (3) The Kellers could see Helen every day, but the child must never know they were near.
- (6) "Just give us a few more days."
- (10) Before bedtime that evening Helen had learned to spell more than thirty words.

Word-Analysis Skills

Lesson 8

Dictionary Usage

Reviewing symbols for sounds of *e* and *u*

Language Appreciation

Descriptive words and phrases

Spelling

Spelling words containing sounds of *e*

Special spelling words

Building spelling groups

Unit Review

*Story recall;
casual
relationships*

Recall and Cause and Effect. This exercise will test the pupils' understanding of the stories in the unit. Write the exercise on the chalkboard or duplicate and distribute copies. (Answers are indicated.)

Write each sentence beginning and complete it with the best ending.

1. Fred went into the middle of next week because
 - a. he wanted to find his heart's desire.
 - b. he wanted to get away from the witch.
 - c. the witch's cat wanted to go there too.
 - d. the princes were going there.
2. Fred got his heart's desire because
 - a. the princes showed him how to open the tower door.
 - b. the Word Machine stopped working.
 - c. he used the right word to open the tower door.
 - d. the Prince of the Moon slid down the hill and went home.
3. The bad-tempered king called people names because
 - a. the people deserved it.
 - b. the Lord of the Forest put a spell on him.
 - c. his daughter refused all her suitors.
 - d. he couldn't control his temper.
4. The Lord of the Forest put a spell on the king because
 - a. he didn't like him.
 - b. the king was rude to him.
 - c. he wanted to teach the king a lesson and he wanted the princess' hand for his son.
 - d. he wanted his son to marry a cabbage-headed princess.

5. Helen Keller had become impossible to handle because
 - a. she was blind.
 - b. her family felt sorry for her and didn't try to control her wildness.
 - c. she didn't have a teacher before.
 - d. she needed to be separated from her family.
6. Helen could trace words into Annie Sullivan's hand but she was unable to communicate because
 - a. she didn't understand that the shapes of the letters had meanings.
 - b. she was willful and disobedient.
 - c. she was deaf and unable to speak.
 - d. Annie Sullivan taught her in the garden house.

*Creative
problem-
solving*

Creative Thinking. To test the pupils' ability in creative problem-solving, have them answer the following questions. When the pupils finish writing, have them share and discuss their ideas. Accept all sincere attempts at creativity. If preferred, the activity may be done orally.

Imagine that you are writing the stories in this unit. Write what you think might happen in each case below. Write your ideas as if you are writing the stories.

What might have happened if—

- the Prince of the Moon and the Prince of the Sun had not gone home before Fred opened the tower door?
- the tree that Fred cut down with the word "zigzag" had not fallen across the crack in the earth?
- the Word Machine had not turned out the word "globe" on which Fred and the princes sailed to the top of the hill?
- the bad-tempered king had another daughter who was just as bad-tempered as her father?
- the Lord of the Forest had no son. Whom would the princess have married? Why?
- Helen Keller had not been such an uncontrollable child when Annie Sullivan came to teach her?

*Visual
recognition
of new words*

Word Recognition. This exercise will test the pupils' ability to recognize new words introduced in the unit. Distribute copies of the following test. Read the starred word in each box and ask the pupils to find the word and draw a line under it.

1. zither *zigzag zing	2. coronet *conceited contact	3. *imaginable imagine image	4. sessions squalls *salvage
5. *reunite rigid rambled	6. snippet *skeptical sessions	7. *obediently bout obedient	8. swine splendid *splendor
9. conceit *coronet crown	10. *suitor swine insolent	11. dubious desperation *distressed	12. imaginable *insolent unicorn
13. *desperation desperate dubious	14. soared *senselessly suitor	15. *communicate contact concentration	16. protect *protest persuade

17. reluctantly rubble *reproachfully	18. *rubble turf rigid	19. apple *apologize authorities	20. *contact concentrate communicate
21. *reluctantly rambled reunite	22. winked *wined wicked	23. acquitted attention *accomplished	24. *mimic maverick moonstruck
25. expect *exhaustion execution	26. *stubborn snippet squalls	27. raring rigid *jubilantly	28. vibrations *frustration frantically

Word-Analysis Skills Progress Check

Syllabication and Accent

Syllabifying words and placing accent marks

Dictionary Usage

Recognizing dictionary respellings

Language Development

Completing similes

Spelling

Spelling test



IT'S A MYSTERY TO ME

1. The first step is to identify the problem.
 2. Next, you need to gather all the relevant information.
 3. Then, you should analyze the data and look for patterns.
 4. Finally, you can draw conclusions and make recommendations.

IT'S A MYSTERY TO ME

The first step is to identify the problem. This involves understanding the situation and what is causing the issue. Once the problem is identified, the next step is to gather all the relevant information. This can be done through research, interviews, or other means. After gathering the information, the next step is to analyze the data and look for patterns. This can be done using various tools and techniques. Finally, you can draw conclusions and make recommendations based on the analysis.

STARTING POINTS

Learning Objectives in

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information
<p>Silent Hill Poem, Page 103</p>	<p>Reacting to the poem Drawing inferences Conjecturing Explaining in own words Expressing opinions Relating reading to life Relating poem and pictures</p>	
<p>The One You Don't See Coming Pages 104-110</p>	<p>Recalling details Drawing inferences Drawing conclusions Understanding word meanings</p>	<p>Skimming to find specific details Skimming to find supporting details Using encyclopedia and maps Using good study procedures Making a chart</p>
<p>Parakeet Problem Pages 111-113</p>	<p>Recalling details Drawing inferences Predicting outcomes</p>	<p>Preparing research questions Using encyclopedia and other reference books Taking notes Giving reports Reviewing use of encyclopedia Recognizing main ideas in note-taking</p>
<p>Little John Bottlejohn Pages 114-115</p>	<p>Speculating Recalling details Drawing inferences</p>	
<p>The King O' the Cats Pages 117-119</p>	<p>Drawing inferences Recalling details Interpreting emotion Speculating</p>	<p>Skimming to note suspense Skimming to note similarities in stories</p>
<p>Mysterious Questions and Answers Pages 120-127</p>		
<p><i>What Happens When We Sleep?</i> Pages 120-121</p>	<p>Relating text and illustrations Recalling details Explaining in own words Sensory perception</p>	
<p><i>What Causes Our Dreams?</i> Pages 122-123</p>	<p>Recalling details Relating reading to life Drawing inferences</p>	
<p><i>What Are Mermaids?</i> Pages 124-125</p>	<p>Recalling details Words denoting uncertainty</p>	<p>Finding specific details</p>
<p><i>Do All Cats Purr?</i> <i>Why Is a Black Cat Considered Bad Luck?</i> Pages 126-127</p>	<p>Recalling details Relating reading to life Drawing inferences Discussing superstitions Discriminating between fact and superstition Distinguishing between true and false</p>	<p>Skimming to find specific information Using reference books Preparing research questions Taking notes Noting titles and sub-titles Comparing articles</p>
<p>Unit Review</p>	<p>Discriminating between fact and fiction</p>	<p>Recalling sequential order</p>

IN READING

"It's a Mystery to Me"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Listening to poetry Noting mood Noting descriptive phrases Appreciating word pictures Taping poetry readings</p> <p>Reacting to what was read Enjoying humor Genre: folk tales Noting character traits Noting author's style Reading to others</p> <p>Reacting to the poem Enjoying humor Recognizing fantasy Choral speaking</p> <p>Reacting to what was read Discussing mood Discussing cat stories Noting suspense Comparing stories</p> <p>Understanding titles and sub-titles Comparing formats</p>	<p>Introducing prefix <i>mid</i> Reviewing schwa symbol Using guide words</p> <p>Reviewing dictionary symbols for sounds of <i>i</i></p> <p>Reviewing accent mark Noting light and heavy accents Reviewing accents in compounds Introducing suffix <i>ous</i></p> <p>Reviewing dictionary symbols for sounds of <i>o</i> Reviewing synonyms</p> <p>Visual recognition of words Recognizing dictionary respellings Recognizing root words and suffixes Matching words and definitions</p>	<p>Spelling unaccented syllables Spelling words containing sounds of <i>u</i> Special spelling words Recalling and building spelling groups</p> <p>Spelling words containing sounds of <i>i</i> Special spelling words Recalling spelling groups</p> <p>Spelling words with suffix <i>ous</i> Reviewing changing <i>y</i> to <i>i</i> before certain endings Special spelling words Building spelling groups</p> <p>Spelling words containing sounds of <i>o</i> Special spelling words Recalling spelling groups</p> <p>Spelling test</p>	

	Page	Talking	Moving Acting	Valuing	
	Page 63	Inferring what is happening in pictures Talking about favorite mystery stories Discussing favorite mystery shows on T.V.			
	Page 64				
	Page 65	Solving riddles	Playing charades		
	Page 66	Locating mistakes in pictures			
	Page 67	Expanding visual perception Recalling past events			
	Page 68	Inferring feelings from facial expressions in pictures Relating facial expressions to specific situations	Miming facial expressions to show different feelings	Developing awareness and understanding of others and self	
	Page 70	Expression opinion Hypothesizing solutions to a mystery			
	Page 71	Comprehending story context Analyzing hieroglyphics Comparing hieroglyphics			
	Page 72	Translating written information about accident into a diagram Discussing why people recollect same incidents differently	Role playing characters described in accident scene Acting follow-up to accident scene	Understanding people by interpreting character traits in acting situations	
	Page 73	Determining what is happening in photographs	Acting out interview scene		
	Pages 74-77	Locating clues and inferring solution to mystery in story Listing advantages of being identical twin Discussing how to solve mysterious problems			
	Page 78				
	Page 79	Reaching conclusion about action in photograph			

IN LANGUAGE

"It's a Mystery to Me"

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Writing riddle about an important person</p> <p>Developing memory Writing clear descriptions of simple objects</p> <p>Writing conversation</p> <p>Applying knowledge of hieroglyphics to writing</p> <p>Writing newspaper account of purse snatching</p> <p>Enjoying a mystery story</p> <p>Writing sentences using words found in mystery stories Writing mystery story</p>	<p>Enjoying a mystery story</p>	<p>Solving riddles in poems using language clues</p> <p>Verifying definitions in dictionary Listing words used in mystery stories</p>	<p>Surveying people to determine popularity of mystery programs Analyzing survey results Collecting pictures of mysterious situations</p> <p>Locating information about Rosetta Stone</p> <p>Listing questions for interview Recording answers to questions in interview Inviting lawyer to talk about giving evidence</p> <p>Inviting police detective to talk about solving mysteries Preparing lists of questions</p>	

Overview of Theme in Starting Points in Reading

*Anne says she dreams sometimes—and so do I—
About the child we saw pass by,
On Silent Hill.*

Zilpha Snyder

This quotation is taken from the first poem in the theme "Silent Hill." In the poem, a mysterious child passed by on Silent Hill where no one ever goes and no wind ever blows. There is a hidden story about which the children can speculate. The poem serves as an introduction to the theme that deals with mysterious happenings and mysterious questions. "The One You Don't See Coming" is a West African folk tale about some hunters who tried to catch a strange animal who stole people's minds. The next story "Parakeet Problem" tells about a boy who was shopping at the dime store when he noticed a parakeet on a pipe under the ceiling. The bird had flown up three days before and wouldn't come down. After the boy thought about the problem for a while, he got an idea about getting the bird down. "Little John Bottlejohn" is a poem about the blithe little man who won the heart of a mermaid. He went with her to her home beneath the sea and never was seen again. "The King O' the Cats" is a mystery story about nine black cats who bear a message and the old house cat who becomes the king of the cats. The theme ends with the selection "Mysterious Questions and Answers," a series of short articles answering the questions "What happens when we sleep? What causes our dreams? What are mermaids? Do all cats purr? and Why is a black cat considered bad luck?"

For specific learning objectives in the theme, see the chart on pages 84-85.

Introducing the Theme in Starting Points in Reading

Ask the children to turn to page 102 of the reader and note the theme title and the picture. Have the pupils discuss what is mysterious about the picture. Then let them speculate about the kind of selections that are in the unit.

"The stories and poems in this chapter are about mysterious or unusual things. Perhaps you will have some answers to the mysteries you will be reading about."

Readability of Selections in Starting Points in Reading

The stories "The One You Don't See Coming" and "The King O' the Cats" are below average in reading difficulty and should be read with ease by most students. The section "Mysterious Questions and Answers" is more difficult and will be particularly suitable for above-average students.

Overview of Theme in Starting Points in Language

The language activities in "It's a Mystery To Me" in *Starting Points in Language* concentrate on the development of careful observation, logical thinking, and accurate communication. Games, mystery pictures, and simulated situations compel children to look carefully and to remember what they have seen. Photographs without captions, cartoons, and a detective story require them to think logically about the clues presented and to make logical inferences and predictions. Interviewing and reporting activities demand accuracy in speaking and writing.

For specific learning objectives in this theme, see the chart on pages 86-87.

Integration with Starting Points in Language

The language activities in “It’s a Mystery To Me” in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 62-63—two intriguing photographs serve as motivation for a discussion about favorite mystery stories and television programs.
2. Pages 64-65—riddles are starting points for vocabulary activities.
3. Pages 66-67—after practicing careful observation, children write descriptions of unnamed objects and test the accuracy of their writing skills by having others guess the “mystery” objects.

5. Pages 68-69—miming activities encourage children to “read” emotions and to make logical inferences about human behavior.

7. Pages 70-71—children are exposed to early writing forms in activities requiring them to decipher hieroglyphics, make up their own hieroglyphics, and write hieroglyphic sentences.

8. Pages 72-73—acting and writing activities demonstrate the need for a reporter to observe accurately and to ask the right questions.

9. Pages 74-77—an Encyclopedia Brown story gives children a chance to use their detecting skills.

11. Pages 78-79—as a culminating activity, children write their own mystery stories.

Starting Points in Reading

4. In the old African tale “The One You Don’t See Coming,” the heroes attempt to catch Sleep, and students consider how they would describe Sleep to someone who has never slept.

6. The unfinished story “Parakeet Problem” provides opportunities for the formation of logical solutions to a problem.

10. The story “The King O’ the Cats” is a mystery story with a difference and provokes the question: What is a mystery story?

12. The section “Mysterious Questions and Answers” explores mysteries in our everyday life and in nature and is an excellent starting point for students who want to do independent research.

Silent Hill

"Silent Hill" stimulates the imagination with its hidden story. No one ever goes there—not even the wild deer. Did a child pass by, on Silent Hill? Was it an illusion—or a child of dreams?

Objectives

Comprehension

- Reacting to the poem
- Drawing inferences
- Conjecturing
- Explaining passage in own words
- Expressing opinions
- Relating reading to life
- Relating poem and pictures

Literary Appreciation

- Listening to poetry
- Noting and discussing mood
- Noting descriptive phrases
- Appreciating word pictures
- Taping poetry readings

Starting Points

Getting Ready to Listen

Write the title of the poem on the chalkboard and tell the children that "Silent Hill" is the name of the first poem in the chapter. After the introductory discussion, the children will be expecting selections about mysterious and unusual happenings. Have the children speculate about the story the poem tells.

Tell the pupils to listen to the poem to learn what is mysterious about Silent Hill.

Listening and Discussing

Read the poem in a quiet, mysterious fashion as the children listen, then read the poem again as the children follow in their books.

*Reacting to
the poem*

Ask the children, "Do you think a child really passed by on Silent Hill? Who or what do you think the mysterious child was?"

Delving Into the Poem

Thinking about What Was Read

1. "What do you think happened to the house that used to be on Silent Hill?" (Since a blackened chimney remains, the house probably burned down.) "On what part of the hill did the house stand?" (on the crest or top of the hill)

2. "Why do you think no one ever goes to Silent Hill?" (The pupils can speculate about this.)

3. "At what point in the poem did you realize that Silent Hill is deserted?"

4. "Who do you think Anne is?" (The children will probably say that Anne is the sister or friend of the poet or speaker.)

5. Have the pupils discuss the things about Silent Hill that make it a mysterious place. (No wind blows on Silent Hill; no one goes there to play; a mysterious, real or imaginary child appeared there; no animals go there, except for the occasional dark silent bird; it is strangely hushed.)

6. Have the children note the poet's use of descriptive phrases that contribute to the mysterious feeling. (*slowly and without a sound; dark deep grass; no wind ever blows; a blackened chimney leans to rest against the sky; dark bird drifts against the sky; deep as fear; etc.*)

7. Have the children explain the following line in their own words: "Where only dreams walk now." (Only the memories and dreams of the people who used to live there remain; the dreams

might be the dreams of the people who wonder about Silent Hill and imagine stories about it; or the dreams might refer to the mysterious child.)

8. Have the children select their favorite word-picture in the poem.

9. "Do you think it's possible that the speaker in the poem and Anne could have had an illusion about a child passing by on Silent Hill at exactly the same time? Why?" (If some children agree that such a thing happened, an explanation might be that the atmosphere of Silent Hill and the intense feelings the children had about it may have caused the illusion—perhaps the child of the illusion was someone like themselves.)

10. "Some people, such as Larry Kettlekamp who wrote the story on page 61 about the Tower of London, might say that the mysterious child was the ghost of someone who used to live on Silent Hill. Why might this be a possibility?" (Ghosts are often believed to be spirits of people who died in tragic circumstances. There is a suggestion of a past tragedy on Silent Hill—a fire.)

11. Ask the children whether they know about a place that is similar to Silent Hill. If so, have them tell the group about it.

Exploring Further Afield

Relating Poem and Pictures. Have the children find magazine or newspaper photographs of places that might be similar to Silent Hill. Suggest that the pupils choose lines from the poem to use as captions for the pictures.

Poetry Reading. Help the children tape readings of the poem. Choose three children to read one verse each, or have several children take turns reading the entire poem. With the pupils, select suitable background music such as the quieter sections of the *Spellbound Concerto* by Miklos Rozsa.

For Added Interest and Enjoyment

Poems

"Footprints in the Night," by Elizabeth Coatsworth; in *Poems*. The Macmillan Company.

"Behind the Waterfall," by Winifred Welles; "The Little Green Orchard," by Walter de la Mare; "Something Told the Wild Geese," by Rachel Field; in *Time for Poetry*, compiled by May Hill Arbuthnot. Gage.

"Orders," by A. M. Klein; "The Strangers," by Audrey Alexander Brown; in *The Wind Has Wings*, compiled by Mary Alice Downie and Barbara Robertson. Oxford.

Pages
104-110

The One You Don't See Coming

This story is a West African folk tale about some hunters who tried to catch a strange animal they called the "One You Don't See Coming." This curious animal was a thief who stole people's minds for a few hours and left them forgetful of everything until morning.

Vocabulary

Enrichment Words: *Cavally River, Biafu, Gunde, Deebea.*

Phonetic Words: *lurked, prowling, buffalo, overhanging, jerked, clutched, dignity.*

More Difficult Words: *leopard, stealthiest, stalked, rustling, wrestled.*

Objectives

Comprehension

Recalling details

Drawing inferences

Drawing conclusions

Understanding word meanings

Creative Expression

Writing explanations

Writing stories

- Literary Appreciation
 - Reacting to what was read
 - Enjoying humor
 - Discussing genre: folk tale
 - Noting character traits
 - Noting author's style
 - Reading to others
- Locating and Organizing Information
 - Skimming to find specific details
 - Skimming to find supporting details
 - Using encyclopedia and maps
 - Using good study procedures
 - Making a chart

Starting Points

Getting Ready to Read

*Discussing
thieves
Setting
purposes
for reading*

Promote a discussion of the following questions: "What is a thief? Do thieves ever return what they steal? When? What animals have been known to steal? What do they steal?"

Tell the pupils that the story is a West African folk tale about an unusual forest animal called the "One You Don't See Coming." The best hunters tried to catch this animal because he was a thief who came into the villages at night. Direct the children to read the story to find out who the thief was, what he stole, and what happened when the hunters tried to catch him.

Reading and Checking

*Reacting;
enjoying humor;
recalling details*

Have the children read the story silently to the end of page 107. Then read the rest of the story to them in dramatic fashion. (Refer to the glossary for the pronunciations of the names in the story.) Take time for spontaneous reaction to the story. Emphasize the humor of the idea that sleep was a being that could be caught. Refer to the purposes set for reading and have the pupils tell what the thief stole and what happened when the hunters tried to catch him.

Delving Into The Story

Thinking About What Was Read

*Recalling
details
Drawing
inference
Recalling
details
Discussing
genre:
folk tale*

1. "Why did the people say that the strange animal had never been seen or heard?"
2. "How did the hunters try to catch the animal in the past?"
3. "How did the hunters think the people of the village would feel if they caught Sleep?" (pleased, relieved, thankful, etc.)
4. "Why did the hunters think that Sleep might come to the water hole?" (They thought Sleep would go there to drink.)
5. With the pupils, establish what a folk tale is. (a story or legend originating among the common people and handed down from generation to generation.) Have the pupils discuss how the story about Sleep may have developed. (Because the people didn't understand what happened to them at night when they fell asleep, they made up stories to explain the phenomenon.)

Rereading for Specific Purposes

*Finding
details
Noting
character
traits; finding
supporting
details*

Have the pupils skim through the story and find the animals that are mentioned. (leopards, dogs, gazelles, antelopes, buffalos, owls, frogs, goats)

Have the children reread the story to note the character traits of the three hunters. When they finish, discuss the characteristics the pupils mention, having them cite from the story to support each characteristic. (In different parts of the story, two hunters showed that they were afraid; the three hunters wanted to appear brave; they wanted to win the approval of the villagers; they were patient.)

There are passages in the story that have a poetic quality, especially from page 107 on. Read such a passage to the children, then suggest that they find parts of the story that sound like poetry to read aloud to the group. (e.g. The misty night grew old. *p. 107*; The moon moved across the sky. *pp. 107 and 108*; . . . his mind was slipping away into the night. *p. 107*; A cloud moved slowly across the sky and covered the moon. *p. 108*.)

Exploring Further Afield

Writing
explanations
Writing
stories
Reading to
others
Encyclopedia
and maps

Creative Writing. 1. Discuss the follow-up activity in the left-hand column of page 110. Then have the pupils write the explanation of sleep.

2. Suggest to the children that they imagine that while they were reading the story, Sleep overcame them and carried them off. Have them write about the adventure or dream they had.

Reading Aloud. Folk tales are excellent for reading aloud. Some children might like to read this and other folk tales to other groups or classes, to their families or friends.

Research. Suggest that the children use the encyclopedia and maps of Africa to find the parts of the continent that are rain forests.

For Added Interest And Enjoyment

Books

Babbitt, Natalie: *Kneeknock Rise*. Farrar, Straus & Giroux.

Caldwell, John C.: *Let's Visit West Africa*. John Day Co.

Courlander, Harold: *The King's Drum and Other African Stories*. Harcourt.

Courlander, Harold and Herzog, George: *The Cow-Tail Switch and other West African Stories*. Holt, Rinehart and Winston.

Courlander, Harold and Prempeh, Albert: *The Hat-Shaking Dance, and Other Tales from the Gold Coast*. Harcourt.

Savery, Phyllis: *Lion Outwitted by Hare and other African Tales*. Whitman.

Sendak, Jack: *The Magic Tears*. Harper and Row.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Matching
sentence
beginnings and
endings

Drawing Conclusions. This activity will help the children draw conclusions from story facts. Duplicate and distribute copies of the following exercise. (Answers are indicated.)

Draw a Line under the Right Ending

Read each sentence beginning and the three endings below it. Draw a line under the best ending to complete each sentence.

1. The people thought that sleep was a strange animal because they couldn't see it.
they didn't understand what sleep is.
it stole their brains.
2. The hunters decided to catch sleep
to prove that they were good hunters.
because they feared it.
because they were sure they could find it.
3. The hunters waited for sleep at the water hole because
it was cooler near the water.
animals went there to drink.
it was safer there than among the ferns.
4. Deebea and Gunde would not wait in the tree because
it was Biafu's idea.
it was braver to stay on the ground.
they were afraid.

5. Biafu tumbled into the river because
he fell asleep.
 he thought he saw Sleep.
 he thought the cold water would keep him awake.
6. Biafu decided it was no use hunting for sleep because
 it was a bad enemy.
 no one could see it.
it always returns what it steals.
7. The hunters killed an antelope to provide a feast
 because they were hungry.
because they hoped to make the people forget that they had failed to catch Sleep.
 to prove that they were brave hunters.

Matching
 definitions
 and words

Word Meaning. To check the pupils' understanding of some of the words in the story, distribute copies of the following exercise for independent work. (Answers are indicated.)

Read each word meaning below. Find the word at the bottom of the page that best matches the meaning, and write the word on the line.

1. a deer-like animal (*gazelle*)
2. the most secret prowler (*stealthiest*)
3. unfastened (*loosened*)
4. proud and majestic manner (*dignity*)
5. waited out of sight (*lurked*)
6. wandering slowly and secretly, looking for something to eat or steal (*prowling*)
7. struggled (*wrestled*)
8. not moving (*motionless*)
9. something that annoys you (*nuisance*)
10. searched without being seen or heard (*stalked*)
11. leafy plants (*ferns*)
12. a sound that leaves make when moved by the wind (*rustling*)

ferns	dignity	rustling	prowling
wrestled	lurked	motionless	stalked
nuisance	gazelle	loosened	stealthiest

Discussing
 study
 procedures;
 making a chart

Organizing Information. Help the children use good study procedures as they carry out the research activities suggested in the lesson plans of this book. Review through discussion the steps to follow in studying something that is to be remembered. As the children name the steps, record them on a chart to be displayed for future reference. The chart might be somewhat as follows:

Studying What You Read

1. Read the entire article, thinking about the questions you want answered.
2. Reread carefully the most important ideas about your topic.
3. Write down the main ideas, then add details about them.
4. Read over your notes so that you will remember them.

If you are using *Starting Points in Language-b* refer to the "Oral Report," "Outline," "Research Guide," and "Written Report" sections in the Handbook.

Word-Analysis Skills

Lesson 9

Structural Analysis
 Introducing prefix *mid*

Dictionary Usage

- Reviewing the schwa symbol
- Using guide words

Spelling

- Spelling vowels in unaccented syllables
- Spelling words containing sounds of *u*
- Special spelling words
- Recalling and building spelling groups

Pages
111-113

Parakeet Problem

Davey was shopping at the dime store with his mother when he noticed a parakeet on a pipe under the ceiling. The bird had flown away from a counter of parakeets three days before and wouldn't come down. Davey had an idea about getting it down, and the store owner told him he could have the bird if he succeeded.

Vocabulary

Enrichment Words: *Davey, Betty, Peirce.*

Phonetic Words: *diverted, budgies, section, twittering, fingernails.*

Objectives

Comprehension

- Recalling details ✓
- Drawing inferences ✓
- Predicting outcomes ✓

Creative Expression

- Writing story endings ✓
- Making illustrations of parakeets

Locating and Organizing Information

- Preparing research questions
- Using the encyclopedia and other reference books
- Taking notes
- Giving reports
- Reviewing use of encyclopedia
- Recognizing main ideas in note-taking

Starting Points

Getting Ready to Read

*Discussing
parakeets;
purpose for
reading*

Direct the pupils to turn to page 111 and read the title of the story. Have the children tell what parakeets are (small parrots, budgies) and then tell what they know about them. Have the children speculate about the kind of problem that a parakeet problem might be.

Suggest that the children read the story to find out what the parakeet problem is.

Delving Into The Story

Thinking About What Was Read

*Recalling
details*

1. After the children read the story, have them explain what the parakeet problem is.
2. "Why didn't the parakeets on the store counter fly away? Why are parakeets' wings clipped?"
3. "How was the blue parakeet able to fly up to the ceiling?"

Arithmetic

4. "At a quarter a week how long would it take Davey to save enough money to buy a parakeet?"

Opinion

5. "Would you like to have a parakeet? Why or why not?"

Drawing

6. "Why do you think Davey's mother said 'Now, Davey—' when he said he wanted to borrow some string and a couple more things?"

Inferences

7. "Why do you think Mr. Peirce was willing to let Davey try to get the parakeet down?"

Exploring Further Afield

Predicting
outcomes;
writing story
endings

Creative Problem-Solving. Ask a pupil to read the follow-up activity in the right-hand column of page 113 while the others follow in their books. Have the pupils tell whether they think that Davey succeeded in solving the problem and why they think as they do. Most pupils will probably say that Davey did solve the problem, that he seemed to be a resourceful boy and had ideas about ways of getting the bird down from the ceiling. Suggest that the pupils think about what Davey might have done to get the parakeet down and then write their ideas about solving the problem as an ending to the story.

Locating
information;
preparing
questions;
using reference
books

Research. Suggest that the pupils prepare some questions about parakeets that they would like to have answered. Then have the pupils find the answers in the encyclopedia and other reference books. Some of the questions might be:

What colors are parakeets?

What can you train parakeets to do? How do you train them?

How do you care for parakeets?

What do parakeets eat?

In what parts of the world do parakeets live?

How many eggs do female parakeets lay?

Taking notes;
giving reports

Notify the school or public librarian about the assignment in advance so that materials will be readily available. Point out to the children that in taking notes they should write briefly in their own words the information they wish to recall. Help them to share their findings by means of oral or written reports.

Illustrating
parakeets;
displaying

Art. Some children will enjoy drawing or painting pictures of parakeets. After the children finish their parakeet activities, help them make a display of art work, stories about solving the parakeet problem, and the information they found about parakeets.

For Added Interest and Enjoyment

Books

Aiken, Joan: *Arabel's Raven*. Doubleday.

Bosworth, Fred: *A Bird for Peter*. Criterion.

Durell, Ann: *Holly River Secret*. Doubleday.

Hicks, C. E.: *Alvin's Secret Code*. Holt, Rinehart and Winston.

Holman, Felice: *Victoria's Castle*. Norton.

Zim, H. S.: *Parakeets*. Morrow.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Using the
encyclopedia;
finding
main idea

Using Reference Books. Review with the pupils the organization of an encyclopedia. Discuss briefly the importance of an encyclopedia.

Write the following topics on the chalkboard:

Aardvark

Daedalus

Escalator

Gulliver's Travels

Huckleberry Finn

Iris, the Greek Goddess

Bobcat

Koala

Mother Goose

Roy Rogers

Secretary Bird

Walrus

Lois Lenski

Peter Pan

Rip Van Winkle

Sinbad

Yawning

Trojan Horse

Have the pupils choose one of the above topics, and write it at the top of a sheet of paper. Explain to the pupils that they are to refer to the encyclopedia to locate information about their topics. After the children read the encyclopedia articles, direct them to record the following information on their papers: volume and page number of the encyclopedia, and one or two sentences telling the main idea of the article.

When the children finish their research, have them share their findings with the rest of the group. The topics in this exercise were taken from *The World Book Encyclopedia*.

Pages
114-115

Little John Bottlejohn

This poem tells the story, in ballad style, of "a blithe little man" who won the heart of a mermaid. He went with her to her home beneath the sea and never was seen again.

Objectives

Comprehension

- Speculating
- Recalling details
- Drawing inferences

Creative Expression

- Writing chants
- Adding verse to poem
- Interpreting through art
- Drawing filmstrip story

Literary Appreciation

- Reacting to the poem
- Enjoying humor
- Recognizing fantasy
- Choral speaking

Starting Points

Getting Ready to Listen and Read

Discussing mermaids

Tell the children that the poem they are going to read tells the story of little John Bottlejohn and a mermaid. Ask one or two children to explain to the group what a mermaid is (a character that appears in some old stories, having the body of a woman from the waist up and the tail of a fish).

Tell the pupils to listen to the poem to find out what happened to little John Bottlejohn.

Listening and Discussing

Read the poem to the children as they follow in their books. Then choose four pupils to read one verse each to the rest of the group.

Reacting to the poem Speculating

Have the children share their comments about the poem. "Did you enjoy the story of little John Bottlejohn? Why?"

"Why do you think little John Bottlejohn was never seen again?"

Delving Into The Poem

Thinking About What Was Read

1. Have the children describe the place where little John Bottlejohn lived. (The poem tells us that he lived in a house on a hill near the sea.)

2. "Why did the mermaid sing her song to little John Bottlejohn?" (She wanted to coax or lure him to the shore.)

3. "What words did the mermaid use to describe him?" (pretty, perfectly sweet)

4. "What word did the poet use to describe little John Bottlejohn?" (blithe) "What does 'blithe' mean?" (happy and cheerful)

5. "Did John Bottlejohn want to go with the mermaid? How do you know?" (He said he would willingly go with her to her home in the sea.)

6. "Do you think this is a true story? Why or why not? (Have the children explain why the story is a fantasy.)

Exploring Further Afield

Choral Speaking. Have the children read the poem chorally. Encourage them to speak with a lilting rhythm. The mermaid's song and speech can be spoken by the girls or by solo voices. John Bottlejohn's speech can be spoken by the boys or by a solo voice.

Creative Writing. 1. Have the children compose a mermaid's song or chant of their own.

2. Have the children add a four or eight-line verse to the poem telling what happened to little John Bottlejohn after he plunged into the sea. Have each child write his own verse, or work with the children to write one verse co-operatively.

Art. 1. Suggest that the children illustrate the story with paints or crayons.

2. Suggest that the children make a filmstrip story about little John Bottlejohn. Have them draw scenes from the story using pencil crayons on blank filmstrip. (e.g. One scene could show little John Bottlejohn bowing to the mermaid.) The filmstrip story can be shown during a choral reading of the poem, or the choral reading can be taped to make a filmstrip-tape kit.

For Added Interest and Enjoyment

Books

Manning-Sanders, Ruth: *A Book of Mermaids*. Methuen.

Brown, Beatrice Curtis: *Jonathan Bing and Other Verses*. Oxford.

Poem

"My Horse, Jack," by John Ciardi; from *You Read to Me, I Read to You*. Lippincott.

The King O' the Cats

"Oh, I've had such an adventure . . ." The sexton came rushing in with a strange story to tell, a story that stimulates the imagination and with each "Miaou" becomes more mysterious. And during the sexton's recounting of his adventure more strange things happen.

Vocabulary

Enrichment Words: *Tommy Tildrum, Fordyce, Miaou, Tim Toldrum.*

Phonetic Words: *sexton's, fireside.*

More Difficult Word: *pall.*

Objectives

Comprehension

Drawing inferences

Recalling details

Interpreting emotion

Speculating

Creative Expression

Reading dramatically

Writing story endings

Literary Appreciation

Reacting to what was read

Discussing mood

Discussing cat stories

Noting suspense

Comparing stories

Pages
117-119

Starting Points

Getting Ready to Read

Have the children turn to page 116, examine the illustration, then read the title of the story on page 117.

*Setting
purposes
for reading*

Ask the pupils what questions they would like to have answered in the story. Write the questions on the chalkboard. They will probably be somewhat as follows:

- Who was the king of the cats?
- What kind of cat was the king of the cats?
- Who is the man looking at the cats?
- Where are the man and the cats?

Direct the children to read the story to find the answers to their questions.

Reading and Checking

As the children read, observe their reading habits. Notice those who read with interest and enjoyment and be alert for areas of reading skills that require attention—comprehension, vocabulary, mechanics.

Reacting

When the pupils finish reading allow time for spontaneous reaction to the story. "Did you enjoy the story? Why or why not?"

*Inference;
details*

Refer to the purposes set for reading and have the pupils tell the answers they found.

Delving Into The Story

Thinking About the Story

Defining word

1. "What is a sexton?" Have the pupils look up the word in their dictionaries. (a person who takes care of a church and church grounds)

*Emotion
Inference*

✓2. "How did the sexton feel when he came rushing in?" (excited, upset, etc.)

3. "Whose coffin do you think the cats were carrying?" (Tim Toldrum's)

4. "Who was Tom Tildrum?" (He was Old Tom, the sexton's cat.) "Who do you think Tim Toldrum was?" (the ex-king of the cats)

*Speculating
Discussing
mood*

5. "What do you think happened to Old Tom after he rushed up the chimney?"

6. Refer to the first follow-up activity in the right-hand column of page 119. Have the pupils look up the words "mystery" and "mysterious" in their dictionaries and discuss whether or not the story is mysterious.

Exploring Further Afield

*Discussing
an expression*

Discussion. 1. Refer to the second follow-up activity in the right-hand column of page 119. After the pupils talk about the expression, have them tell why the number nine was important in the story.

*Famous cats
and cat stories*

2. Have the children discuss famous cats as suggested in the third follow-up activity and recall the endings of the cat stories they mention.

*Spelling
phonetically
Reading
dramatically*

3. As the children talk about the words referred to in the fourth follow-up activity, have them write the spellings they suggest on their papers or on the chalkboard.

Dramatization. Have the pupils work in groups of four to read the story in dramatic fashion. One pupil can be the narrator and the other three can take the parts of the sexton, his wife, and Old Tom.

*Writing
story endings*

Creative Writing. Suggest that the pupils write different endings to the story, starting with the words "'Look at Old Tom, look at Old Tom!' screamed his wife."

Books

Alexander, Lloyd: *The Cat Who Wished To Be a Man*. Dutton.
Alexander, Lloyd: *The Time Cat*. Holt, Rinehart and Winston.
Averill, Esther: *The School for Cats*. Harper and Row.
Berna, Paul: *The Clue of the Black Cat*. Bodley Head.
Glovach, Linda: *The Cat and the Collector*. Prentice-Hall.
Sleigh, Barbara: *The Kingdom of Carbonel*. Parrish.
Snyder, Zilpha Keatley: *The Witches of Worm*. Atheneum.
Stewart, Mary: *The Little Broomstick*. Morrow.

Skills For Reading and Research

Comprehension, Study, and Research Skills

*Skimming to
find points of
suspense;
understanding
suspense*

Noting Suspense. This exercise may be done orally or the pupils may write their answers in their notebooks. Review the meaning of the word *suspense* (a condition of being anxious and uncertain) and *suspense story*. Have the pupils skim through the story to find ways in which the author built suspense, making them anxious to read on to see what was going to happen. The pupils will probably note the following points of suspense:

- The introductory paragraph sets a mysterious mood, making the reader want to know what was the matter.
- The sexton's description of what he saw, especially the cats' crying at every third step, contributes to the suspense.
- Old Tom miaows every time the sexton says the nine cats did, and behaves strangely.
- The big cat speaks to the sexton.
- The sexton's wife screams, "Look at Old Tom, look at Old Tom!"

*Noting
similarities;
skimming*

Comparing Stories. Have the children compare the similarities in "The King O' the Cats" and "Wait Till Martin Comes" (page 59). Direct the pupils to refer to their texts, note the similarities, and write the points of similarity in their notebooks. The answers should be somewhat as follows:

- The beginnings of both stories set a mysterious mood.
- There is a progression of suspenseful happenings in both stories.
- Cats are in both stories.
- The cats speak in both stories, saying something that is not completely understood.
- Both stories end abruptly with an unusual happening.

Word-Analysis Skills

Lesson 10

Dictionary Usage

Reviewing dictionary symbols for sounds of *i*

Spelling

Spelling words containing sounds of *i*

Special spelling words

Recalling spelling groups

Pages
120-127

Mysterious Questions and Answers

What happens when we sleep?

What causes our dreams?

What are mermaids?

Do all cats purr?

Why is a black cat considered bad luck?

NOTE. Since the teacher will want to pause to discuss each section of this selection, a separate lesson plan is given down to the heading *For Added Interest and Enjoyment* in each case. The reading of the whole selection is then followed by *Skills for Reading and Research*.

One Word-Analysis Skills lesson is suggested following the section *What causes our dreams?* and another at the end of the whole selection, in the interests of spacing this part of the program evenly.

What happens when we sleep?

Vocabulary

Pages
120-121

Enrichment Word: *sensitized*.

Phonetic Words: *refreshed, process, regulated, activity, stimulates, injected, substances, internal, normally*.

More Difficult Words: *vitality, tissues, muscles, calcium, react, consciousness, reactions*.

Objectives

Comprehension
Relating text and illustrations
Recalling details
Explaining terms in own words
Sensory perception

Starting Points

*Discussing
mysterious
questions*

*Purpose
for reading*

Getting Ready to Read

Direct the pupils to find the title of the article in the table of contents. Have them speculate about the kinds of questions that might be called mysterious questions. Tell the pupils that in the next few pages they will read answers to questions that people often wonder about and usually can't answer. Ask the pupils to turn to page 120 and choose a volunteer to read aloud the first mysterious question. (*What happens when we sleep?*) Ask the pupils whether they have ever wondered what makes them fall asleep and encourage them to suggest an answer. (The pupils might give an answer such as "Being very tired makes you fall asleep.")

Tell the pupils to read the article to find out why they fall asleep and what happens when they sleep.

Delving Into the Selection

Reading and Discussing

Have the children read the selection and then look at the pictures on page 121. Test comprehension by asking the following questions:

*Relating
text and
pictures*

*Recalling
details*

*Explaining
terms in
own words*

*Recalling
details*

1. Have the pupils tell what each picture on page 121 illustrates. (The bottom, left picture illustrates a girl sleeping in bed. The top, right picture illustrates a tired soldier, marching with his legs while his brain is sleeping. The bottom, right picture illustrates a man sleep-walking; he put on his hat, took his brief-case and umbrella, and began to walk while his brain was sleeping.)

2. "Why do we need sleep?"

3. "What is the name of the part of the brain that controls sleep?"

4. "What substance that is in some of our food stimulates the sleep center to work?"

5. "What two kinds of sleep does the sleep center control?" After the children give the answers "brain sleep" and "body sleep" have them explain the two kinds of sleep in their own words.

6. "What kind of sleep takes place when a person is sleep-walking?"

7. "Why is a short nap restful?"

Exploring Further Afield

*Sensory
perception*

Making Observations. Suggest that the children notice how they feel when they are in bed and ready to go to sleep. Have them compare their sensations with the way Biafu felt in the story "The One You Don't See Coming" when he was falling asleep while waiting for the strange animal.

For Added Interest and Enjoyment

Book

Irving, Washington: *Rip Van Winkle and the Legend of Sleepy Hollow*. Macmillan.

Pages
122-123

What causes our dreams?

Vocabulary

Enrichment Word: *psychoanalysts*.

Phonetic Words: *absorbent, interpretation, outlet*.

More Difficult Words: *source, material, theory*.

Objectives

Comprehension

Recalling details

Relating reading to life

Drawing inferences

Creative Expression

Writing dream stories

Starting Points

Getting Ready to Read

*Discussing
dreams*

Direct the children to turn to page 122 and read the title of the selection. Have some children tell about strange dreams they have had. When they finish discussing dreams, suggest that they read the article to find out what causes dreams.

Delving Into the Selection

Thinking About What Was Read

After the children finish reading, promote discussion of the article with questions such as the following:

*Recalling
details*

1. Help the children tell in their own words what causes dreams.

2. "What did the writer of the article say does *not* cause dreams?"

3. "If the blankets slip off your bed while you are asleep, could this affect your dreams? In what way?"

*Relating to life
Inferences*

4. "What are some things that boys and girls your age might dream about? Why?"

5. "Why do you think psychoanalysts study dreams?"

Exploring Further Afield

*Writing
dream stories;
using given
story endings*

Creative Writing. Suggest that the pupils write stories about unusual dream adventures. Discuss the activity first, especially ways of starting the stories so that they do not appear to be about dreams. Have the children end their stories with one of the following lines or a similar line of their own choice.

Then I woke up and found out that

- the blankets had slipped off the bed.
- a pin was scratching my arm.
- my dog was tugging at my pillow.
- a car horn was honking outside just below my window.
- workmen were drilling outside.
- the alarm was ringing.

For Added Interest and Enjoyment

Books

Crossley-Holland, Kevin: *The Pedlar of Swaffham*. Seabury Press.
Houston, James. *Ghost Paddle: A Northwest Coast Indian Tale*.
Kettlekamp, Larry: *Dreams*. Morrow.
Solbert, Ronni: *The Song That Sings Itself*. Bobbs-Merrill.
Wersba, Barbara: *Amanda Dreaming*. Atheneum.

Film

A Child in His Country. 13¹/₂ mins., color. NFB.

Skills For Reading and Research

Word-Analysis Skills

Lesson 11

Syllabication and Accent

Reviewing use of accent mark

Noting light and heavy accents

Reviewing accents in compound words

Structural Analysis

Introducing suffix *ous*

Spelling

Spelling words with suffix *ous*

Reviewing changing *y* to *i* before adding certain endings

Special spelling words

Building spelling groups

Pages
124-125

What are mermaids?

Vocabulary

Enrichment Words: *mythology, Rhine, manatees.*

Phonetic Words: *sirens, entice, underwater, mermen, lured, originated, primitive, depths, glimpses, seals.*

More Difficult Word: *vaguely.*

Objectives

Comprehension

Recalling details

Discussing words denoting uncertainty

Creative Expression

Writing poems

Locating and Organizing Information

Finding specific details

Starting Points

Getting Ready to Read

Setting
purposes
for reading

Have the children recall the story of little John Bottlejohn on page 114. "You may have wondered how little John Bottlejohn was able to survive in the mermaid's home under the sea. The article on page 124 gives an answer to the next mysterious question, 'What are mermaids?' Read the article to find out how John Bottlejohn might have lived in the sea without drowning, and for an explanation of mermaids."

Reading and Checking

Recalling
details

After the children finish reading the selection, have them tell how little John Bottlejohn or any other man was supposed to have been able to live in the sea in a mermaid's home.

Delving Into the Selection

Rereading for Specific Purposes

Finding specific
details

Direct the pupils to read the selection again, then write down what they found to be the two most interesting items about mermaids. Have them read their answers aloud.

Discussing
words denoting
uncertainty

Have the pupils find the words used by the author that indicate uncertainties about mermaids and that the details described about mermaids are fictional. (*supposed to be; usually represented as having; may have begun; may have thought; thought to have been mistaken; etc.*)

Exploring Further Afield

Writing
poems
Illustrating

Creative Writing. Suggest that the pupils use details in the selection to compose a short poem about a mermaid or mermaids.

Art. Have the pupils illustrate their ideas of a mermaid's home.

For Added Interest and Enjoyment

Books

Andersen, Hans Christian: *The Little Mermaid*. Macmillan.

McHargue, Georgess: *The Impossible People; a History of Natural and Unnatural Beings Terrible and Wonderful*. Holt.

Quinn, Daniel: *Land and Sea Monsters*. Hubbard Press.

Pages
126-127

Do all cats purr?

Why is a black cat considered bad luck?

Vocabulary

Enrichment Words: *Pasht, Middle Ages.*

Phonetic Words: *contentment, domesticated, meow, proportions, worshipped, cemetery.*

More Difficult Words: *vibration, vocal, cougar, jaguar, ocelot, lynx, associated, disguise, associations.*

Objectives

Comprehension

Recalling details

Relating reading to life

Drawing inferences

Discussing superstitions

Discriminating between fact and superstition

Comparing articles

- Creative Expression
 - Illustrating stories
- Literary Appreciation
 - Understanding titles and sub-titles
 - Noting and comparing formats
- Locating and Organizing Information
 - Skimming to find specific information
 - Using reference books
 - Preparing research questions
 - Taking notes
 - Noting titles and sub-titles

Starting Points

Getting Ready to Read

*Setting
purposes
for reading*

Have the pupils turn to pages 126 and 127 and note the questions "Do all cats purr?" and "Why is a black cat considered bad luck?" Suggest that the children read the articles to find answers to the two questions.

Delving Into the Selections

Thinking About What Was Read

*Recalling
details*

After the children finish reading, promote discussion with the following questions:

1. "When does a cat purr?"
2. "What causes the purring sound?"
3. "What sounds do lions and tigers make?"
4. "What sounds do jaguars and leopards make?"
5. "What is the answer to the question 'Do all cats purr?' Why?"
6. "What other kinds of cats are there than the ones mentioned in the article?"
7. "Do you believe that if a black cat crosses your path you will have bad luck? Why or why not?"

*Relating
reading to life
Finding specific
information
Drawing
inferences*

8. Have a pupil find and read aloud the part of the article that explains why there is a superstition that a cat has nine lives.

9. "Why do you think ancient Egyptians preserved mummies of black cats?" (Elicit from the children that ancient Egyptians preserved human bodies by making mummies. Since they believed cats to be sacred, they preserved them in the same way, showing that the cats were important to them.)

*Finding specific
information
Details
Superstitions*

10. Have a pupil find and read aloud the part of the article that explains how some people associated cats with witches, and the people's beliefs about killing black cats.

11. "In the Middle Ages, what was the belief about the way witch doctors used black cats?"

12. Have the pupils relate other black-cat superstitions they have heard about.

Exploring Further Afield

*Using
reference
books
Posing
questions;
taking notes;
reporting
Illustrating
stories*

Research. 1. Suggest that the children find information about superstitions in the encyclopedia and other reference books. After they have had time to read over the information, have each child tell about one superstition.

2. Have the children pose other mysterious questions which they may have wondered about. Record the questions on the chalkboard or on chart paper. (e.g. Why do bats fly only at night? How do crickets sing or chirp?) Have the pupils choose one of the questions to research, make brief notes of the answers they find, then share their findings with the group.

Reading and Illustrating. Direct the children to select and read a story or poem about a cat. Then have them illustrate part of the story and give the illustration a title. After the pupils finish their pictures, have each child tell the name of the story or poem, the name of the writer, and tell about the illustration.

Books

Baldwin, Victor and Jeanne: *The Outcast Kitten*. Golden Gate.
 Burger, Carl: *All About Cats*. Random House.
 Cleary, Beverly: *Socks*. Morrow.
 Cooper, Elizabeth: *The Wild Cats of Rome*. Golden Gate.
 Cox, Wallace: *The Tenth Life of Osiris Oaks*. Simon and Schuster.
 Hogstrom, Daphne Doward: *One Silver Second*. Rand McNally.
 Jacobson, Ethel: *The Cats of Sea-Cliff Castle*. Ward Ritchie.
 Potter, Bronson, and Ashworth, Rala: *Shadow the Cigar-Smoking Cat*. Atheneum.
 Shaw, Richard: *The Cat Book*. Frederick Warne.
 Zimelman, Nathan: *The Cats of Kilkenny*. Carolrhoda Books.

Poems

"Cat," by Dorothy Baruch; "Cat," by Mary Britton Miller; "Tiger-Cat Tim," by Edith H. Newlin; in *Time for Poetry*, compiled by May Hill Arbuthnot. W. J. Gage and Company.
 "Questions at Night," by Louis Untermeyer; from *Selected Poems and Parodies*. Harcourt, Brace, Jovanovich.

Filmstrip

The Cat Family. 32 fr., color, captions, manual. NFB.

All Sections

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Discriminating
between
fact and
superstition*

Evaluating Statements. This exercise will test the pupils' ability to consider statements critically. Write the exercise on the chalkboard or distribute copies to the pupils. (Answers are indicated for the teacher's convenience.)

Read each sentence. If it tells something that could be true, write Yes on the line. If it tells something that could not happen or that is a superstition, write No on the line.

1. Cats purr when they are contented. (Yes)
2. If a black cat crosses your path you will have bad luck. (No)
3. If a black cat crosses your path, you must make the cat cross your path the other way. (No)
4. Ancient Egyptians worshipped the cat. (Yes)
5. Black cats are witches in disguise. (No)
6. Because leopards are members of the cat family, they are considered bad luck. (No)
7. The ancient Egyptians had a goddess called Pasht who had the head of a cat. (Yes)
8. The Egyptians believed that the goddess Pasht had nine lives. (Yes)
9. Cats have nine lives. (No)
10. A cat will die for the last time after its tenth life. (No)
11. Superstitions about cats go back thousands of years. (Yes)
12. In the Middle Ages, witch doctors used the brains of black cats when cooking up their mysterious potions. (No)
13. A cemetery was found in Egypt containing thousands of mummies of black cats. (Yes)

*Understanding
titles and
sub-titles*

Noting format. Have encyclopedia volumes available before beginning this discussion. With the children, establish that the selection "Mysterious Questions and Answers" is divided into five sections. It has a title and five sub-titles. Have the children tell what is the main title of the selection and what are the sub-titles. Elicit from the pupils that the title gives the name of the complete selection and the sub-titles give the names or topics of articles the selection is divided into.

*Comparing
formats*

Refer to the encyclopedia volumes and have the children compare the format of the reader selection with encyclopedia articles having main heading and sub-headings.

Word-Analysis Skills

Lesson 12

Dictionary Usage

Reviewing dictionary symbols for sounds of o

Language Development

Reviewing synonyms

Spelling

Spelling words containing sounds of o

Special spelling words

Recalling spelling groups

Unit Review

*Recalling
sequential
order*

Sequence. The following exercise will test the pupils' recognition of sequential order. Write the exercise on the chalkboard or duplicate copies for the pupils. (Answers are indicated for the teacher's convenience.)

Read each group of sentences carefully. Then number the sentences 1, 2, 3, and 4 in the order in which they happened in each story.

The One You Don't See Coming

- (2) The young hunters decided to catch Sleep.
- (1) The people who lived along the banks of the Cavally River talked about a strange animal who stole people's minds.
- (4) Biafu decided it was no use hunting Sleep.
- (3) Biafu, one of the hunters, climbed a tree so he could throw himself on Sleep's back.

Parakeet Problem

- (4) The store owner was willing to let Davey try to get the bird down.
- (2) When Davey said he wished he had a parakeet, his mother told him to save his allowance.
- (3) Davey saw a parakeet on a pipe under the ceiling.
- (1) Davey became interested in some parakeets in the dime store.

The King O' the Cats

- (3) The cats came toward the sexton, crying Miaou at every third step.
- (4) Old Tom rushed up the chimney.
- (1) The sexton came rushing in, calling out in a wild way.
- (2) When the sexton looked over the edge of the grave he saw nine black cats carrying a coffin.

*Discriminating
between fact
and fiction*

Evaluating Statements. Distribute copies of the following exercise. (Answers are indicated.)

Read each of the statements below about the selections in this chapter. If a statement is true, write T on the line. If a statement describes something imaginary, write I on the line.

1. A strange animal, who is never seen or heard and makes people lie motionless, prowls among the houses near the edge of the rain forests of West Africa. (I)
2. Budgies don't fly away because their wings are clipped. (T)
3. Little John Bottlejohn won the heart of a mermaid and went to her home in the sea. (I)
4. Nine black cats carried a coffin covered with a black velvet pall. (I)
5. When Old Tom, the sexton's cat, became king he developed the ability to speak. (I)
6. Sleep restores our vitality and makes us feel refreshed. (T)
7. Our dreams come from another world. (I)
8. The early explorers who sailed across the ocean were half fish. (I)
9. Many countries have stories about mermaids. (T)
10. In Germany, mermaids live in a castle at the bottom of a river. (I)
11. All members of the cat family, large or small, have the same kind of body. (T)
12. The black cat came to be a sign of bad luck because of ancient superstitions. (T)

Word Recognition. Duplicate the following test, omitting the asterisks, and distribute copies to the pupils. Say the starred word in each box. Ask the children to read all the words in the box, find the one you pronounced, and draw a circle around it.

1. *lurked jerked lured	2. diverted *dignity leopard	3. sections *sexton's seal	4. *pall prowl pool
5. regulated reactions *refreshed	6. *injected internal interpret	7. ceiling *calcium cougar	8. buffalo *budgies parakeet
9. *diverted domesticated disguise	10. regulated rustling *wrestled	11. react *reaction reach	12. *theory thistle their
13. *glimpses glitter glare	14. vibration *vaguely vocal	15. associations absorbent *associated	16. overhanging wrestled *worshipped
17. cemetery *contentment consciousness	18. *proportions primitive prowling	19. sirens *vibration vaguely	20. *stealthiest stealing stimulates
21. process proportions *primitive	22. diverted *domesticated depths	23. *substance subtract stubborn	24. *internal interpret intend
25. muscles normally *material	26. sauce *source sores	27. absorb *absorbent activity	28. *tissues twitter tease
29. vibrations *vitality fireside	30. underwater outlet *originated	31. potion ocean *ocelot	32. voice *vocal clutch

Word-Analysis Skills Progress Check

Dictionary Usage

Recognizing dictionary respellings

Structural Analysis

Recognizing root words and suffixes

Word Meaning

Matching words and definitions

Spelling

Spelling test

STRING-A-LINE

STARTING POINTS
Learning Objectives in

Selection	Comprehension Literal – Critical Creative	Locating and Organizing Information	
The Artists Poem, Page 129	Discussing artists Interpreting title Noting and interpreting feelings Speculating Drawing inferences		
The Four Silver Pitchers Pages 130-140	Discussing silversmiths Reacting to the story Drawing inferences Recalling details Inferring character Interpreting details Speculating Expressing opinions Relating reading to life Understanding concept of "artist" Understanding cause-and-effect relationships	Map reading Using the encyclopedia	
Dream Dust Poem, Page 141	Interpreting meaning of poem		
Designing Your Own Wrapping Paper Pages 142-143	Noting format of instructional material Discussing making of prints Following directions Discussing reading technique	Using table of contents Planning activity Reading illustrations Making a chart	
Children's Creations Pages 144-153	Reading, enjoying, and appreciating Drawing inferences Inferring feelings Inferring outcomes	Composing titles Reading pictures	
Pablo Picasso Pages 154-163	Appreciating modern painting and sculpture Explaining terms in own words Interpreting quotations Recalling details Understanding difference between realistic art and cubism and surrealism	Reading a map	
Unit Review	Matching words and meanings Recalling sequential order		

IN READING

"String-A-Line"

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Reacting to the poem Identifying with characters</p> <p>Noting character Noting how author conveys feelings</p> <p>Reacting to poem</p> <p>Noting format</p> <p>Evaluating titles</p>	<p>Noting shifting accent Introducing dictionary symbols for sounds of <i>th</i></p> <p>Reviewing syllabication rules Reviewing pronunciation key Recognizing antonyms</p> <p>Recognizing new vocabulary</p>	<p>Spelling words containing sounds of <i>th</i> Spelling words with shifting accent Special spelling words Building a spelling group</p> <p>Using syllabication clues to spelling Special spelling words Building ■ spelling group</p> <p>Spelling test</p>	

	Page	Talking	Moving Acting	Valuing
	Page 81	Talking about lines in photographs		
	Page 83	Increasing observational powers relating to line direction in picture and other objects		
	Pages 84-85	Locating mathematical shapes in art work		
	Page 86	Relating lines in picture to actions		
	Page 87	Conjecturing about future events in life		
	Page 88	Interpreting gesture drawings	Miming gestures for gesture drawings	
	Page 89	Conjecturing about how picture was made		
	Page 90	Discussing exaggerated features in cartoons		Sharing original cartoons with classmates
	Pages 92-93	Talking about use of lines in recognized artwork Appreciating artwork by outstanding artists.		Appreciating painting as art form

IN LANGUAGE

"String-a-Line"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Converting visual line story to words</p> <p>Applying knowledge about family relations Remembering events in life and expressing them in time line</p> <p>Writing caption for gesture drawing</p> <p>Completing sentences with exaggerations</p>	<p>Reading poem for understanding</p> <p>Defining exaggeration in stories</p>	<p>Discussing vocabulary relating to math</p> <p>Learning family relationships via a family tree</p> <p>Differentiating between literal and non-literal meanings of phrase Discussing different meanings for same word</p>	<p>Categorizing lines in photographs Listing objects that utilize lines Making poster to show two kinds of lines</p> <p>Following directions to make artwork</p> <p>Following instructions for drawing</p> <p>Collecting cartoons showing exaggerated features</p> <p>Finding information about artists Organizing an art exhibit</p>	

Overview of Theme in Starting Points in Reading

"The work that one does is another way of keeping a diary."
Pablo Picasso

Artists reveal something of themselves in their work. They tell stories, they record happenings, they express their feelings. In this theme the children will see that art reveals the artist and that artists tell stories (string-a-line) through their art. Above all, the selections will help the children understand what artists are.

The theme is introduced by "The Artists" a poem about two children drawing on blacktop. "The Four Silver Pitchers" tells the story of Chico, a young silversmith in Taxco, Mexico and the work of art he created. The most famous silversmith in Taxco burned his fingers while working on four pitchers for a very important customer. He was unable to make the fourth pitcher but while everyone in the shop worried about the customer's reaction, Chico quietly went to work. The poem "Dream Dust" is for the children to respond to and think about in relation to the theme. The selection "Designing Your Own Wrapping Paper" gives the pupils an opportunity to be artists. "Children's Creations" is a group of children's poems, paintings, and stories for the pupils to appreciate and enjoy. The theme concludes with a selection about Pablo Picasso and his work. Included are reproductions of five Picasso masterpieces.

For specific learning objectives in this theme, see the chart on pages 110-111.

Introducing the Theme in Starting Points in Reading

Have the pupils to turn to page 172 and read the theme title "String-a-Line." Ask the pupils what they think the title means and what kind of selections might be in a chapter with this title. Some children may suggest tall tales—stories which "string them a line." Tell them that the "line" in the theme title is another kind of line and that the stories in the unit are about artists who "string" lines—and curves and circles and squares—together to create works of art.

Readability of Selections in Starting Points in Reading

The beginning selection "The Four Silver Pitchers" is average in reading difficulty and should be read with ease by most students. All students should be able to read the directions in "Designing Your Own Wrapping Paper" and the children's poems and prose selections in "Children's Creations." Because of its subject matter, the final selection "Pablo Picasso" may be difficult for some children but will be particularly suitable for above-average students.

Overview of Theme in Starting Points in Language

While the reading selections in "String-a-Line" in *Starting Points in Reading* concentrate on the work of other artists, the activities in the same unit in *Starting Points in Language* emphasize student exploration in various art forms. After looking at lines in nature and in man-made objects, and at some of the ways poets and artists use lines, the children use lines to tell stories, to show relationships in a family tree, to make gesture drawings and string-pull pictures, and to create cartoons.

For specific learning objectives in this theme, see the chart on pages 112-113.

Integration with Starting Points in Language

The language activities in "String-a-Line" in *Starting Points in Language* might be integrated in this suggested sequence.

Starting Points in Language

1. Pages 80-81—the starting point activities draw attention to the lines found in nature and in man-made objects.
2. Pages 82-83—the games and activities give children opportunities to play with lines, and to appreciate the multitude of designs that can be made from them.
3. Pages 84-85—a poem "The Roads of Math" and a painting by Kandinsky illustrate some ways in which poets and artists use lines.

5. Pages 86-91—lines are the starting points for a range of "doing" activities—writing line stories, creating family trees, drawing gesture figures, painting string-pull pictures, creating cartoons.

9. Pages 92-93—paintings by Salvador Dali, Lawren Harris, and Vincent Van Gogh are starting points for children who wish to do further research about artists, their lives, and their works.

Starting Points in Reading

4. The story "The Four Silver Pitchers" is about a young silversmith and raises the question: Who is an artist?

6. Children are required to read carefully and to follow directions in "Designing Your Own Wrapping Paper".

7. The section "Children's Creations" includes poems, prose selections, and paintings done by children who are about the same ages as the readers.

8. The final selection is a study of Pablo Picasso and discusses his major styles.

The Artists

"One Saturday
I took a walk.
Inside my pocket
Was some chalk..."

As the poem continues it relates the experience a child had with a box of chalk and some nice new blacktop.

Objectives

- Comprehension
 - Discussing artists
 - Interpreting title
 - Noting and interpreting feelings
 - Speculating
 - Drawing inferences
- Creative Expression
 - Making drawings
 - Writing stories and poems
- Literary Appreciation
 - Reacting to the poem
 - Identifying with children in poem

Starting Points

Getting Ready to Listen

To prepare for the poem, promote discussion of the following questions:

What is your favorite day of the week? Why?

What do you like to do on Saturdays?

Have you ever made chalk drawings on pavement or on a board fence? Have you ever made pictures in the sand with a stick? Why are these things fun to do?

Tell the children that the poem that introduces the theme is called "The Artists." Have the pupils discuss the kind of work that artists do. Ask the pupils to find the dictionary definition of the word "artist."

*Setting
purpose*

"Listen as I read the poem to find out what kind of artists are described and why they are called artists."

Reading and Checking

*Reacting;
interpreting
the title*

Read the poem as the pupils listen, then read it again as they follow along in their readers. Have the children tell what they liked about the poem. Ask the pupils, "Why do you think the children in the poem are called artists?"

Delving Into the Poem

Thinking About the Poem

1. "How did the speaker in the poem feel when she first started on her walk? What are some reasons why she might have felt that way?"
2. "What made her feelings change? Why?"
3. "Why do you think the speaker didn't notice where the girl came from?"
4. "Why do you think the girl poked the chalk box with her toe?"
5. "How old do you think the children in the poem are? Why?"
6. "Why do you think the hurrying people and the policeman stopped to see what the children were doing? What kind of people were they?"
7. "Why was it a good thing that a rain was due?"

8. "What do you think the children drew?"
9. "What things do you think the speaker in the poem enjoyed about her Saturday experience?"

Exploring Further Afield

Drawing. Have the pupils think about what the children in the poem might have drawn on the blacktop. Then suggest that they make some blacktop drawings on the chalkboard or on large sheets of newsprint. Have them label their drawings "The Artists."

Creative Writing. Suggest that the children write a story or poem about a good experience that they had on a Saturday. They may wish to start their writing with the words "One Saturday I took a walk" or "One Saturday I..." Have them title their stories or poems after they finish writing.

The Four Silver Pitchers

Pages
130-140

In a little shop in Taxco, Chico worked beside Alfonso, a famous silversmith. Chico dreamed of being a fine artist like Alfonso, and his work grew better and better. When a very important woman ordered four silver pitchers, everyone in the shop was excited. Workmen and visitors alike admired the pitchers as they took shape. Then when three pitchers were finished, Alfonso accidentally upset the soldering pot and burned his fingers. He knew they wouldn't heal in time to make the fourth pitcher. Everyone worried about the fourth pitcher because the important woman wasn't used to being disappointed and was hard to please. A word from her could ruin the shop. Chico worried more than anyone else. He feared that the fine people of Mexico would no longer come to the shop. While Chico was busy with his thoughts, the little fawn who lived in the shop came up and licked his hand—and suddenly Chico felt unhappy no longer. He bent down and patted the little fawn. Then he went to work.

Vocabulary

Enrichment Words: *señor, Mexicans, Taxco, serapes, Chico, Alfonso, Mexico City, Donna Gamanio.*

Phonetic Words: *popularity, silversmith, fawn, blistering, etching.*

More Difficult Words: *soldering, ruin, scarcely.*

Objectives

Comprehension

- Discussing silversmiths
- Reacting to the story
- Drawing inferences
- Recalling details
- Inferring character
- Interpreting details
- Speculating
- Expressing opinions
- Relating reading to life
- Discussing and understanding concept of "artist"
- Understanding cause-and-effect relationships

Creative Expression

- Drawing symbols

Literary Appreciation

- Noting character
- Noting how author conveys feelings

Locating and Organizing Information

Map reading

Using encyclopedia

Developing a Concept

Stressing importance of basing opinions of people on fact, not hearsay

Starting Points

Getting Ready to Read

*Preliminary activities:
map reading;
using the
encyclopedia*

Have available maps of Mexico and encyclopedia volumes containing information about Mexico and Taxco.

Ask the pupils to open their readers at page 130 and read the title of the story. Then refer to the preliminary activities in the left-hand column. Ask a pupil to read the first paragraph under the title. Take time to do the research suggested. Guide the pupils in reading the maps to establish the location of Mexico in North America, and the location of Taxco in Mexico. Suggest that the children read about Taxco in the encyclopedia. Have them note in particular that Taxco is a silver-mining town known for its silver jewelry and other silver craft.

Discussing silversmith

Refer to the second paragraph of the preliminary activities and have the pupils talk about what a silversmith does. (makes articles of silver)

Setting purposes

Ask the pupils "Do you think a silversmith is an artist? Why or why not?"

"Read the story to find out about the work of a silversmith and how an accident caused him to prove his ability."

Reading and Checking

*Reacting;
drawing
inferences*

Have the pupils read the story through. When they finish, take time for spontaneous reaction and discussion. Ask the children "Why do you think Chico had disappeared when Señor Bill looked for him?"

"How did Alfonso's accident cause Chico to prove his ability?"

Delving Into the Story

Thinking About the Story

*Recalling details; drawing inferences
Understanding word
Drawing inferences*

1. "Why did the little shop become one of the show places of Taxco?" (There were interesting animals to see, people could watch weavers and silversmiths at work, and above all the shop had become known for the good quality of the articles made there.)

2. Have the pupils find the meaning and pronunciation of the word "serapes", in the dictionary.

3. "Why do you think that Chico was given the position of working beside Alfonso?" (Chico's work showed promise and Señor Bill probably felt that Chico would benefit from working with an artist.)

4. "What are some reasons why Chico was happy in his work?" (He was happy to be working beside Alfonso; he knew his dream of becoming a fine artist could come true; he had finished a great deal of the hard work needed in learning his craft; he felt that his work was good; the shop was growing in popularity.)

5. "Why was everyone in the shop excited about Donna Gamanio's order?" (Page 131, paragraph 4)

6. "Why was it important that Donna Gamanio would tell her friends about the shop?" (Her friends were important people in Mexico who could bring business to the shop.)

7. "How would you describe the character of Donna Gamanio?" (The pupils will probably say that she was hard to get along with, she was hard to please, she could ruin the reputation of the shop if she was disappointed in the work of the silversmiths, etc.)

*Recalling details
Drawing inferences
Inferring character*

Recalling details

"How did Donna Gamanio act when she came to the shop to order the pitchers? How did she act when she came to collect the pitchers?" (When she first came to order the pitchers she simply gave her order and left. When she came to collect the pitchers she was very pleased and appreciated the work of an artist.)

Interpreting
details

"Then why did you describe her in the way you did?" (That is the way the people in the story talked about her.) "Why did the people in the shop say that she was so difficult to get along with and so much to be feared?" (Lead the children to see that the people in the shop formed an opinion of Donna Gamanio because of stories they had heard which may or may not have been true.)

Expressing
opinions

8. "Do you think that Donna Gamanio would have acted as badly as everyone in the shop thought if Chico hadn't made the fourth pitcher? Why or why not?" (Some pupils might say that she would have acted as expected as the stories about her would not be known if there were no truth to them. Others might say that Donna Gamanio would not have been angry when she found out Alfonso had an accident that couldn't be helped. Accept any opinion the pupils can support.)

Drawing
inferences;
relating
reading
to life

9. "Why do you think people thought about Donna Gamanio the way they did?" (Various answers are possible. People often exaggerate stories about those who are well known. Perhaps Donna Gamanio had once been angry when an artist's work displeased her, and it was expected that she would always act that way. Perhaps stories about her characteristics were twisted by people who didn't know very much about her, etc.) Point out to the children that their opinions about people should be based as much as possible on what they know about them personally, not on stories heard about them which may not be true. Ask the pupils how they could apply this idea in their own relationships with people.

Noting
character

10. Have the pupils describe the character of Señor Bill, citing from the story to support their answers. (e.g. Señor Bill was a kind man because he tried to comfort Alfonso after the accident and said that accidents can't be helped. He thought of Alfonso before he thought of the fourth pitcher.)

Drawing
inferences

11. "Why do you think Chico didn't tell anyone that he was making the fourth pitcher?" (Answers will vary. Some pupils might say that Chico didn't tell anyone because he was afraid he might not be allowed to make the pitcher. Others might say that if the pitcher weren't as good as the other three Chico would discard it without anyone knowing he had tried to make it. A third answer is that Chico was very modest and didn't want attention.)

12. Have the pupils tell which were their favorite parts of the story.

Exploring Further Afield

Drawing
symbols

Drawing. Refer to the first follow-up activity in the left-hand column of page 140. Ask a pupil to read the first paragraph aloud. Have the children make the drawings they would put on their creations as suggested.

Understanding
concept of
"artist"

Discussion. Have the pupils discuss artists in the ways suggested in the second follow-up activity:

- Chico as an artist
- authors as artists
- musicians and singers as artists
- other kinds of artists

For Added Interest and Enjoyment

Books

Darbois, Dominique. *Tacho, Boy of Mexico*. Follett.
Gomez, Barbara. *Getting To Know Mexico*. Coward.
Jones, Helen L. *Robert Lawson, Illustrator*. Little Brown.
Ritchie, Barbara. *Ramon Makes a Trade*. Parnassus.
Sharfman, Amalie. *Papa's Secret Chocolate Dessert*. Lothrop.

Film

The Story of Peter and the Potter. NFB. Color, 19 min.

Comprehension, Study, and Research Skills

*Noting how an
author conveys
feelings*

Use of Language. To help the pupils see how an author conveys what characters are feeling, have them do the following exercise. Duplicate and distribute copies to the children. (Answers are indicated for the teacher's convenience.)

The sentences below tell how characters in the story were feeling. Read each sentence carefully. Find the word that describes the feeling in the list at the bottom of the page, and write the word beside the sentence. The first one is done for you.

1. They began to admire his well-shaped pieces and his clear-cut designs. admiration
2. Chico thought it was nice to know that his fingers had learned how to obey him. (satisfaction)
3. "Someday, I, too, will be an artist," Chico whispered. (hope)
4. Señor Bill could not hide his pleasure over Donna Gamanio's order. (pleasure)
5. Donna Gamanio's coming was an honor Señor Bill had not expected. (pride)
6. The hot lead ran all over Alfonso's fingers. (pain)
7. Alfonso knew it would take more than three days for his burns to heal. (despair)
8. "Such accidents cannot be helped. Certainly you would be the last one to want it to happen," Señor Bill said to Alfonso. (comfort)
9. Chico looked as though he carried the worries of the world on his shoulders. (anxiety)
10. Chico looked round at the work to be done but none of it seemed important. Hope was gone that the fine people of Mexico would come to buy at the shop. (hopelessness)
11. On the day that Donna Gamanio was to come after her order, everyone in the shop wore a long face. They worried and talked. (nervousness)
12. Where the three pitchers had stood there were now four. Señor Bill put his hand to his forehead and blinked his eyes. (surprise)
13. It seemed to Chico that he was breathing easily for the first time in three days. (relief)
14. "You can tell it was made by an artist," Donna Gamanio said. (appreciation)
15. Señor Bill looked at the pitcher fondly and nodded his head. (pride)

admiration
hope
pride
pain
anxiety

surprise
satisfaction
pleasure
despair
appreciation

pride
comfort
hopelessness
nervousness
relief

After the children finish the exercise, discuss the answers. In some questions more than one answer is possible. Accept any answers the pupils can support.

*Understanding
cause and
effect*

Causal Relationships. To help make the pupils aware of cause-and-effect relationships, distribute copies of the following exercise for independent work or write the exercise on the chalkboard. (Answers are indicated.)

Write down each sentence beginning. Then complete the sentence with the best ending from the right-hand column.

Sentence Beginnings

1. Donna Gamanio needed the four pitchers in two weeks because (d)
2. Alfonso upset the soldering pot when (f)
3. Alfonso couldn't make the fourth pitcher because (a)

Sentence Endings

- (a) he had only three days to finish it and it would take more than that for his fingers to heal.
- (b) they thought he was unhappy.
- (c) he was busy making the fourth pitcher.

4. Everyone worried about the fourth pitcher because (h)
5. The workmen left Chico alone because (b)
6. Chico didn't leave his work table because (c)
7. Donna Gamanio admired the fourth pitcher because (e)
8. Senor Bill wanted to introduce Donna Gamanio to Chico because (g)

- (d) they were to be given as a wedding present.
- (e) it was the work of an artist.
- (f) his foot slipped and he fell against the table.
- (g) he felt Chico deserved Donna Gamanio's praise for his hard work and patience.
- (h) Donna Gamanio could be hard to get along with.

Word-Analysis Skills

Lesson 13

Syllabication and Accent

Noting shifting accent

Dictionary Usage

Introducing dictionary symbols for sounds of *th*

Language Development

Skimming to locate specific terms

Spelling

Spelling words containing sounds of *th*

Spelling words with shifting accents

Special spelling words

Building a spelling group

Page 141

Dream Dust

Listening and Discussing

Tell the pupils that the name of the poem is "Dream Dust," and have them tell what they think dream-dust is.

Read the poem as the children listen. Then read the poem a second time as the children follow in their books.

Allow spontaneous reaction and discussion. Accept any responses the poem generates. Don't spoil the feeling of the poem with a great deal of discussion.

Some pupils may wish to write their own poems about dream-dust.

Pages
142-143

Designing Your Own Wrapping Paper

This activity provides practice in reading to follow directions, and the children can use the paper they design when wrapping gifts for family or friends.

Vocabulary

Phonetic Words: *waterproof, stencil, tempera, saucer, margin, dab, spatter.*

Objectives

Comprehension

Noting format of instructional material

Discussing making of prints

Following directions

Discussing reading technique

- Creative Expression
 - Making wet prints and stencil prints
 - Displaying designs
 - Decorating boxes
 - Making gift items
- Locating and Organizing Information
 - Using table of contents
 - Planning activity
 - Reading illustrations
 - Making chart
- Reading Technique
 - Following directions

Starting Points

Getting Ready to Read

*Using the
table of
contents*

Ask the pupils to turn to the table of contents and find the title of the next selection. They will be anxious to find out how to make their own wrapping paper. Have the pupils turn to page 142, read the title, and note the illustrations on both pages.

Delving Into the Selection

Reading and Discussing

Before beginning the activity, have available the materials necessary for making wet prints and stencil prints. You may want to ask pupils to bring old tooth brushes from home for use in making the stencil prints.

First reading

Direct the pupils to read through the instructions for wet prints and stencil prints and then examine the illustrations.

Noting format

Call attention to the format of the selection. The type of print is named first, the materials are listed, and then the instructions are listed step by step.

*Discussing
reading
technique*

Recall or point out that directions for making things should be read at least four times. Lead the children to see the reasons for this by questioning somewhat as follows.

"Why do you read the directions the first time?" (to see whether you would enjoy making the prints, how much work is involved, what preparations are necessary, and how much time it will take to make the prints)

*Discussing
prints
Planning*

"Would you like to make your own wrapping paper? Are the directions difficult to understand? Will it be a lot of work to make the prints? Why or why not?"

With the pupils, decide who will make wet prints and who will make stencil prints. If there is time and some children wish to do so, allow them to make both kinds of prints. Decide where the working area will be.

*Second
reading*

Direct the pupils to read the instructions a second time to find out what materials are needed for wet prints and stencil prints. Assign pupils to gather and prepare the materials for each kind of print.

Third reading

Have the pupils read the selection a third time. Then ask, "Do you have everything you need? Are all materials set out, ready when you need them? Do you need to prepare anything in advance?" (The pupils who will be making wet prints may need to fill the pan with water.)

*Reading
illustrations*

"Look again at the illustrations on pages 142 and 143. What additional help do they provide in following and understanding the directions?"

Making the Prints

*Fourth
reading
Tidying up*

Have the pupils proceed to make the prints, reading each step and following the directions given. Supervise the work and be ready to give help where needed.

After the children finish making their wrapping paper, have them put away the materials and clean up the working area.

Exploring Further Afield

Display
Wrapping and
decorating
boxes
Making gifts

- Art.** 1. Suggest that the pupils make a bulletin board display of their wrapping paper designs.
2. Suggest that the pupils bring to school various sizes of boxes to wrap with their paper. The wrapped boxes can be decorated with ribbons, bows, or other items. Have the pupils arrange a display of the wrapped and decorated boxes in the classroom.
3. Some pupils may wish to make items such as book-marks, booklets, drawings, and paper crafts, place them in boxes and wrap the boxes with their paper, then present them to family or friends.

For Added Interest and Enjoyment

Books

Benjamin, Ranana. *Origami for Everyone: Paper Folding*. Multimedia/Biograph.
Cross, Jeanne. *Simple Printing Methods*. S. G. Phillips.
Ellison, Elsie C. *Fun With Lines and Curves*. Lothrop.
Glovach, Linda. *The Little Witch's Black Magic Book of Disguises*. Prentice-Hall.
Horn, George F. *Crafts for Today's Schools*. Davis Publishing.
Mell, Howard. *Making Pictures and Patterns*. Drake.
Newsome, Arden J. *Make It with Felt*. Lothrop.
Simon, Seymour. *The Paper Airplane Book*. Viking.
Sommer, Elyse. *Designing with Cutouts, the Art of Découpage*. Lothrop.
Weiss, Harvey. *Paper, Ink, and Roller*. W. R. Scott.
Weiss, Harvey. *Pencil, Pen, and Brush*. W. R. Scott.

Pages
144-153

Children's Creations

—a selection of poems, paintings, and stories done by children.

Vocabulary

Phonetic Words: *swarming, Hallowe'en, look-out, outstretched.*

Objectives

Reading, enjoying, and appreciating children's creations.

Reading and Discussing

- ✓ Simply have the pupils read and enjoy the poems, stories and pictures. Encourage them to share their feelings about the selections with the group. The questions below will help generate discussion.

✓ **Poem, page 144.** Have the pupils read the poem silently, then ask "What do you think gave Richard Duffy the idea to write this poem?"

Giraffe in Motion, page 145. "What do you think gave Roseanne Sweet the idea for painting the picture? Do you like the title? Why?"

✓ **The Glass Eye, page 146.** "Why do you think the girl threw the doll? Why did she cry afterwards?"

Poem, page 146. Have the pupils suggest a title for the poem.

Listening to the Loon, page 147. "What is the mood of the picture?"

The Town That Invented Pumpkins, page 148. The pupils might enjoy illustrating the story or the Pumpkin Giant.

Hockey Magic, page 150. Ask the pupils what they think the title of the picture means.

✓ **Playing the Game, page 151.** "What game does the poem describe? How do you think the poets feel about the game?"

Spring, page 152. "What do you see in the picture?"

The Stick, page 153. "Do you think the stick was burned as Tim expected?" Suggest that the pupils write their own endings to the story.

Poem, page 153. "How do you think Tim Frewer felt when he wrote the poem?"

For Added Interest and Enjoyment

Books

Hopkins, Lee. *City Talk*. Knopf.

Kampmann, Lothar. *The Children's Book of Painting: a Guide to New Techniques with Water-colors and Crayons*. Van Nostrand Reinhold.

Lewis, Richard (comp.) *Miracles: Poems by Children of the English-Speaking World*. Simon and Schuster.

Rieger, Shay. *Gargoyles, Monsters and Other Beasts*. Lothrop.

Pages
154-163

Pablo Picasso

This selection tells about Pablo Picasso's life and work and includes reproductions of five Picasso masterpieces.

Vocabulary

Enrichment Words: *Pablo Picasso, Cubism, geometrical, Pierrot, Antibes, surrealism.*

Phonetic Words: *masterpieces, juggler, sculpting, tremendous, artistic, jester, previous, clarinet, accordion, coastal, equipment.*

More Difficult Words: *collage, symbol, realistically, monk.*

Objectives

Appreciating Paintings and Sculpture

Enjoying paintings and sculpture

Discussing mood of painting

Identifying and discussing details of paintings

Discussing artist

Reacting to paintings

Understanding "still-life"

Interpreting and discussing sculpture

Understanding "collage"

Interpreting cubist and surrealist paintings

Comprehension

Explaining terms in own words

Interpreting quotations

Recalling details

Creative Expression

Painting in cubist or surrealist fashion

Making collages

Developing Concept

Understanding difference between realistic paintings and paintings done in cubist and surrealist styles

Starting Points

Getting Ready to Read

*Setting
purpose
for reading*

Recall with the pupils that in this unit, "String-a-Line," they read a poem and a story about artists, had opportunities to be artists, and enjoyed the work of other children. Tell the pupils that the chapter concludes with the story of one of the most famous and unusual artists of our time, Pablo Picasso.

Direct the children to turn to page 154 and read the introduction silently. (the first two paragraphs)

Delving Into the Pictures and the Selections

Reading and Discussing

The Tragedy (pages 154-155)

*Discussing
mood
Discussing
painting and
artist*

As the children follow in their books, read aloud the text at the bottom left of page 154. Then tell the children to look at the painting on page 155. "What is the mood of the painting?"

Refer to the paragraphs in the right-hand column of page 154. Proceed with the study and discussion of the painting as suggested. Tell the children that during Picasso's "Blue Period" his paintings portrayed very poor people.

Juggler with Still Life (pages 156-157)

*Discussing
juggler
Discussing
still life*

Ask the pupils to read the text on the left-hand side of page 156, then have them examine the painting on page 157. Have the pupils tell what a juggler is or look up the word in the dictionary.

Refer to the questions in the right-hand column of page 156. Use the questions to generate discussion of the painting. "Still life" refers to inanimate objects such as fruit, flowers, and pottery shown in a picture.

The children can plan to make a still life painting at a later time or as a follow-up activity to the reading of selections about *The Tragedy* and *Juggler with Still Life*.

The Jester (pages 158-159)

*Discussing
sculpture*

First let the pupils read the selection silently, then read the selection to them as they follow in their books.

Have the pupils study the sculpture. Carry out the discussion as suggested in the right-hand column of page 158. As a follow-up activity, suggest that the pupils sculpt a figure or object from Plasticine or other modeling material.

Three Musicians (pages 160-161)

*Appreciating
and reacting
to the
painting*

Have the children study the painting *Three Musicians* before they read the selection on page 160. Encourage the pupils to discuss what they see in the picture and their interpretation of it. Accept all responses.

When discussion has abated, suggest that the pupils read the text on page 160 to find out more about the painting. After the pupils read the selection silently, read it aloud to the group as they follow in their texts.

*Explaining
terms in
own words*

Help the pupils to explain the following terms in their own words:

modern art
geometrical shapes
realistically
cubist paintings
collage

*Identifying
details in
picture;
discussing
collage*

Refer to the questions in the right-hand column of page 160. Read the first paragraph aloud, then ask a pupil to read the paragraph aloud as the others follow.

Ask the children to identify the character playing each instrument.

Have the children answer the questions in the second and third paragraphs.

Night Fishing at Antibes (pages 162-163)

*Interpreting
painting
Map reading*

Let the pupils read the text on the left-hand side of page 162 silently. Then suggest that they study the painting and discuss their interpretation of it.

Refer to the questions in the right-hand column of page 162. Have available a map of France and suggest that the children locate Antibes on the map.

Discussing

Direct the children to study the painting and answer the questions in the right-hand column.

Exploring Further Afield

Reacting to
Picasso's works
Interpreting
quotations

Discussion. 1. Ask the pupils to tell which of Picasso's five works in this unit is their favorite and give reasons for their choice.

2. Write the following quotations of Picasso on the chalkboard.

"To draw you must close your eyes and sing."

"The work that one does is another way of keeping a diary."

Have the pupils discuss what they think the quotations mean.

Painting

Art. 1. Suggest that the pupils choose a subject within their experiences and make a painting in a cubist or surrealist fashion.

Making
collages

2. Some pupils might enjoy making individual collages or several pupils could work together to make one large collage. Have the pupils select a theme such as "School Days, Birthday Party, Hallowe'en, Winter, Spring, Friends, or The City." Besides newspaper and magazine pictures and portions of pictures, the children can make use of many items and textures such as string, ribbons, fabrics, shells, buttons, beads, plants, different kinds of paper, or drawings.

For Added Interest and Enjoyment

Books

Bradford, John. *Man Is an Artist*. George G. Harrap.

Cevasco, George A. *Salvador Dali: Master of Surrealism and Modern Art*. SamHar Press.

Chase, Alice Elizabeth. *Famous Paintings*. Platt and Munk.

Craven, Thomas. *The Rainbow Book of Art*. World Publishing.

Helfman, Harry. *Making Your Own Sculpture*. William Morrow.

MacAgy, Douglas and Elizabeth. *Going for a Walk with a Line*. Doubleday.

Raboff, Ernest. *Auguste Renoir*. Doubleday.

Raboff, Ernest. *Henri Rousseau*. Doubleday.

Raboff, Ernest. *Henri de Toulouse-Lautrec*. Doubleday.

Films

Composition in Painting. Color, 16 min. NFB.

Fiddle-de-dee. Color, 3½ min. NFB.

Haida Carver. Color, 13 min. NFB.

Jolifou Inn. (Cornelius Krieghoff) Color, 11 min. NFB.

Klee Wyck—the Story of Emily Carr. Color, 16 min. NFB.

The Work of Art. 31½ mins., color. NFB.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Recalling
story
information

Recalling Details. Distribute copies of the following exercise or write the questions on the chalkboard and have the pupils write the answers in their notebooks. Discuss the answers orally when the pupils finish working. (Answers are indicated.)

1. Where was Picasso born? (Spain)
2. Where did he live for most of his life? (France)
3. What is the name given to the art produced when he first arrived in France? (Blue Period)
4. During which of his art periods did Picasso paint *Juggler with Still Life*? (Pink Period)
5. What is the name of the sculpture discussed in the selection? (*The Jester*)
6. What kind of art besides painting and sculpture did Picasso produce? (pottery, wrote plays, made collages)
7. What is the name of the style in which Picasso painted *Three Musicians*? (Cubism)
8. What is the difference in the way Picasso painted *Three Musicians* and *Juggler with Still Life*? (Picasso painted *Juggler with Still Life* realistically. In *Three Musicians*, Picasso used geometric shapes to represent people and objects.)
9. What is the name of the style in which Picasso painted *Night Fishing at Antibes*? (Surrealism)

Word-Analysis Skills

Lesson 14

- Syllabication and Accent
 - Reviewing syllabication rules
- Dictionary Usage
 - Reviewing the pronunciation key
- Language Development
 - Recognizing antonyms
- Spelling
 - Using syllabication clues to spelling
 - Special spelling words
 - Building a spelling group

Unit Review

*Visual
recognition
of new words*

Word Recognition. This exercise will test the pupils' ability to recognize new words introduced in the unit. Duplicate and distribute copies to the children. Read the starred word in each box and have the pupils find the word and draw a line under it.

1. *popularity previous Picasso	2. soldering *silversmith serape	3. *scarcely sculpting scare	4. *spatter stencil span
5. master Mexico *margin	6. equipment *etching accordion	7. swine sweet *swarming	8. juggler *jester jaguar
9. *ruin running reunite	10. senor *stencil stimulate	11. swarming simple *symbol	12. outstretched collages *clarinet
13. margin *masterpieces material	14. source *soldering saucer	15. *fawn falling fox	16. *tempera temper tremendous
17. watered watched *waterproof	18. *collages coastal collapse	19. jungle *juggler jug	20. *previous pumpkin primitive
21. accordion *artistic artist	22. Hallowe'en according *accordion	23. dab *blistering look-out	24. real really *realistically

*Matching
words and
meanings*

Word Meaning. To test the pupils' understanding of some of the new words introduced in the unit, distribute copies of the following exercise for individual work. (Answers are indicated.)

Read each sentence. Choose the word from the list that means the same as the underlined word or words and write it on the line. Read the sentence again, using the word you chose instead of the underlined word, to be sure it makes sense.

1. The silversmiths feared that Donna Gamanio's word could destroy the good name of the shop. (ruin)
2. Chico made a drawing of a fawn on the pitcher. (etching)
3. Chico could barely stand the worry about the fourth pitcher (scarcely)
4. Leave a border on the left side of your paper. (margin)
5. The hive was crowded with a great number of bees. (swarming)
6. The king hired a clown to entertain him. (jester)
7. The painting is a wonderful piece of art. (masterpiece)
8. Picasso's work became a sign of modern art (symbol)
9. Picasso's Cubism period was different from his earlier styles of painting. (previous)
10. A coat that will not let water through is (waterproof)

etching
echo
margin
butter
ruin
rebuild
scarcely
truly
previous
clerk
clarinet
waterway
waterproof
jester
artist
masterpiece
master key
symbol
swarming

Recalling
sequential
order

Sequence. To test the pupils' recognition of sequential order, have them complete the following test. (Answers are indicated.)

Read each sentence carefully. Then number the sentences 1, 2, 3, etc. in the order in which they occurred in each story.

The Four Silver Pitchers

- (2) Donna Gamanio, ordered four pitchers to be given as a wedding present.
- (4) Alfonso burned his fingers and they wouldn't heal in time to make the fourth pitcher.
- (7) Donna Gamanio knew that the fourth pitcher was made by an artist.
- (6) Chico sat alone at the back of the workroom.
- (1) Chico worked beside Alfonso, the most famous silversmith of Taxco.
- (3) If Donna Gamanio was pleased she would tell the most important people in Mexico City.
- (5) Everyone thought Donna Gamanio would be angry and would bring ruin to the shop.

Designing Your Own Wrapping Paper

- (6) Dab the sponge on the stencil.
- (3) Cut out the shape.
- (4) Open the construction paper.
- (7) Move your stencil to another part of the paper and dab your sponge on the stencil again.
- (2) Fold the construction paper and draw a shape that begins and ends at the fold.
- (1) Spread your table with newspaper and lay the tissue paper on it.
- (5) Dab your sponge in the pan.

Pablo Picasso

- (3) The art Picasso produced in his first few years in France was known as his "Blue Period."
- (7) Picasso began painting Night Fishing at Antibes one summer he spent in a fishing village.
- (1) Picasso is regarded as the man who invented modern art.
- (4) Picasso began to sell some of his paintings for good prices during his "Pink Period."
- (6) Picasso's "Cubism" period was different from previous styles of painting.
- (5) When Picasso was twenty-five he created the sculpture The Jester.
- (2) Picasso had very little money when he arrived in France.

Word-Analysis Skills Progress Check

Spelling

Spelling test

BELOW 32°

STARTING POINTS
Learning Objectives in

Selection	Comprehension Literal – Critical Creative	Locating and Organizing Information
<p>Haiku Page 165</p> <p>Traveling with Dogs Pages 166-175</p> <p>Pieter Brueghel Pages 176-177</p> <p>Eskimo Poetry Pages 178-179</p> <p>Eskimo Carvings and Stories Pages 180-187</p> <p>Eskimo Art Activities Pages 188-189</p> <p>from First Under the North Pole Pages 190-197</p> <p>Unit Review</p>	<p>Explaining Details Relating text and pictures Recalling details Drawing inference Conducting panel discussion Recognizing main idea of paragraphs</p> <p>Appreciating painting Discussing artist Mood and details Drawing inferences</p> <p>Drawing inferences Interpreting Drawing on outside sources Noting descriptive words and phrases Discussing thoughts</p> <p>Recalling details Retelling stories Drawing inference Examining and discussing Eskimo carvings Learning about carvings</p> <p>Noting format Discussing reading technique Reading to follow directions Relating text and illustrations Understanding a term</p> <p>Learning about North Pole and Northwest Passage Studying photographs Learning about problems Speculating Discussing north magnetic Pole Relating text and pictures Comparing past and present Recalling details Discussing navigation Understanding vocabulary</p> <p>Matching starting points and selection titles</p>	<p>Planning panel discussion Using reference materials Making notes Making charts</p> <p>Consulting a chart</p> <p>Using reference books Using and making maps and diagrams Making booklets Finding out how to make magnets Classifying and listing</p>

IN READING

“Below 32⁰¹”

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Enjoying poem Responding to poem Reading and sharing other Haiku poems Discussing genre</p> <p>Enjoying Eskimo poetry Learning about Eskimo poetry Appreciating word pictures Reading other Eskimo poems</p> <p>Characteristics of myth Reacting to stories Recognizing legend Reading and discussing Other Eskimo stories</p> <p>Noting the <i>gu</i> sound in words</p> <p>Reviewing suffixes <i>ion, tion, sion</i> Introducing suffix <i>ship</i> Alphabetizing to third letter and beyond Using words with multiple meanings</p> <p>Visual recognition of new words Recognizing synonyms and antonyms Interpreting dictionary respellings Dividing words into syllables and accenting Recalling antonyms</p>	<p>Reviewing primary and secondary accents Identifying dictionary respellings Classifying words</p> <p>Spelling words containing silent <i>u</i> following <i>g</i> Reviewing changing <i>f</i> to <i>v</i> Special spelling words Recalling a spelling group</p> <p>Reviewing spelling words with suffixes <i>ion, tion, sion</i> Special spelling words Building a spelling group Recalling a spelling group</p> <p>Spelling test</p>	<p>Using syllabication clues to spelling Special spelling words Building spelling groups</p>	
		131		

	Page	Talking	Moving Acting	Valuing	
	Pages 94-95	Discussing own feelings about cold Surmising reason for chapter title		Comparing lists with classmates	
	Page 95	Determining people's reactions to cold from photographs		Developing awareness of different points of view about cold	
	Page 96	Interpreting cartoon Discussing cartoonist's technique		Perceiving other people's feelings about a situation	
	Page 97	Talking about clothing and equipment for winter activities Relating poem to picture Making up winter games	Miming favorite outdoor winter activity		
	Pages 98-101	Verifying answers to questions about poem Inferring reasons for actions of characters in poem	Emphasizing facial expressions in acting out poetry excerpt		
	Pages 102-103	Discussing humor in sign	Acting out monologue suggested by photograph		
	Pages 104-105	Comparing description in poem with personal experience Describing sights and sounds of brook in summer Applying descriptive words to scene in poem			
	Pages 106-107	Imagining objects in photograph of icicles			
	Pages 108-109	Telling stories about snow tracks Analyzing snow tracks in picture		Cooperating with others in group to create snow track story	
	Pages 110-111	Conjecturing about horse's feelings in poem Comparing ideas in poem and prose selection			

IN LANGUAGE
"Below 32"

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
<p>Writing poem about winter weather problems</p> <p>Adding dialogue to cartoon</p> <p>Writing cinquain about winter activity Completing poem</p> <p>Writing different endings for sentence</p> <p>Writing conversations suggested by photograph</p> <p>Associating ideas and objects with word "icicle" Writing free verse</p> <p>Writing short story about snow tracks</p> <p>Writing story from animal's point of view</p>	<p>Reading and understanding tall tale</p> <p>Reading poem Introduction to poem written in free verse</p> <p>Interpreting poem</p> <p>Reading and interpreting poem Encouraging reading of related books</p> <p>Understanding poem</p>	<p>Listing verbs to describe actions of people in photographs Finding verbs in poem</p> <p>Interpreting descriptive language in poem Relating words in poem to feelings and sights</p> <p>Locating word to describe specific situation</p>	<p>Arranging objects from hot to cold</p> <p>Designing poster about safety in winter sport</p> <p>Finding information about Dawson Trail</p> <p>Listing words to describe sounds of different scenes</p> <p>Integrating science and language arts in scientific experiment Recording experiment results on chart Drawing conclusions about science experiment</p>

Overview of Theme in Starting Points in Reading

*Over the wintry
forest, winds howl in a rage
with no leaves to blow.*

Soseki

The brief word-picture of this haiku poem sets the stage for the theme "Below 32°." The selections in the unit deal mainly with the Arctic. In the second selection "Traveling With Dogs," the author tells about the use of dogteams in the Arctic, the formation of his first team, and the training of his lead dog. The next selection is the Pieter Brueghel painting *Hunters in the Snow*. Two Eskimo poems "Glorious it is to see" and "I will walk with leg muscles" express the feelings of the Eskimo about the caribou migration and about attitude to life. The selection "Eskimo Carvings and Stories" contains three Eskimo stories illustrated by photographs of soapstone carvings. The children have an opportunity to produce their own Eskimo art by following the instructions for line design prints and positive design prints in "Eskimo Art Activities." The theme ends with "from First Under the North Pole," the story of the voyage under the North Pole by the atomic-powered submarine *Nautilus*.

For specific learning objectives in this theme, see the chart on pages 130-131.

Introducing the Theme in Starting Points in Reading

Have the children turn to page 164 and note the theme title and the photograph. Ask the children to suggest words that describe the picture. Then have them tell what they think the title means and what kind of selections will be in the chapter.

"As you read the selections you will see how they are related to the theme 'Below 32°.'"

Readability of Selections in Starting Points in Reading

The three Eskimo stories—"The Giant and the Man," "The Dwarf Who Gave Caribou," and "The Hawk and the Goose"—are short and easy to read. Because of their specialized vocabulary, the two nonfiction selections—"Traveling with Dogs" and "First Under the North Pole"—may be difficult for some children.

Overview of Theme in Starting Points in Language

The selections in the theme "Below 32°" in *Starting Points in Reading* describe various aspects of life in the Arctic. In the same theme in *Starting Points in Language* the emphasis is on the child's feelings and thoughts about everyday happenings when the temperature is below freezing. A number of photographs and poems are starting points that encourage children to express their reactions and to find the right words and phrases to compose dialogue, create poems, and write stories.

For specific learning objectives in this theme, see the chart on pages 132-133.

Integration with Starting Points in Language

The language activities in "Below 32°" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 94-95—the starting point activities establish the meaning of the phrase "Below 32°"
2. Pages 96-97—discussion about winter sports and games provides opportunities for children to list words that describe actions and to use them in poems
4. Pages 98-101—the classic narrative poem "The Cremation of Sam McGee" is a lighthearted look at living with the cold
5. Pages 102-103—some strange winter scenes continue the humorous viewpoint
7. Pages 104-107—the poems "The Brook in February" and "Icicle" are further starting points for talking about feelings and for finding the right words to describe them
9. Pages 108-109—children practice inferential thinking skills by writing stories about animal tracks in the snow
10. Pages 110-111—the emphasis on wildlife is continued in a poem and a prose selection that explore the feelings of animals

Starting Points in Reading

3. The selection "Traveling with Dogs" by Duncan Pryde tells of how he formed his first dog team
6. Pieter Brueghel's "Hunters in the Snow" encourages children to talk about the feelings of the winter months
8. The Eskimo stories emphasize man and his relationships to wildlife
11. An excerpt from "First Under the North Pole" is an excellent starting point for students who wish to do further research related to the theme

Haiku

Objectives

Literary Appreciation

- Enjoying poem
- Responding to poem
- Reading and sharing other haiku poems
- Discussing genre

Creative Expression

- Writing haiku poetry
- Illustrating haiku poetry

Listening and Enjoying

Read the poem as the children listen. Then have the children tell what mental pictures the poem suggests to them.

Choose a volunteer to read the poem again as the others follow in their books.

Tell the children that this kind of poem is called haiku and is an ancient Japanese form of poetry.

Illustrated beside the poem are the Japanese characters for the word "haiku."

Exploring Further Afield

Collecting Haiku. Suggest that the children read other haiku poems. Have them copy some favorite poems into a booklet or on a large sheet of art paper. Remind them to write the name of the poet under each poem.

Creative Writing. Discuss haiku poetry with the children, then have them write haiku poems of their own. Haiku is an ancient Japanese art form that reached the height of perfection in the seventeenth and eighteenth centuries and remains popular today. Traditionally about nature, haiku expresses a feeling, captures a scene or picture. The brief word pictures consist of three lines, the first and third lines usually containing five syllables and the second line usually containing seven syllables. Haiku is written in the present tense, describing what is happening at this very moment. Two of the best known haiku poets are Basho (1644-1694) and Buson (1715-1783).

Art. Suggest that the children illustrate their own or other haiku poetry. Have them copy the poems on to their illustrations.

For Added Interest and Enjoyment

Poetry

Behn, Harry, trans. *Cricket Songs*. Harcourt, Brace & World.

Henderson, Harold E. *Haiku in English*. Charles E. Tuttle Co.

Lewis, Richard E., ed. *In a Spring Garden*. Dial.

Price, Dorothy, ed. *Silent Flowers*. Hallmark.

Poems

Read these poems to the children for their enjoyment.

Watching the full moon,
A small hungry boy forgets
To eat his supper.

Basho

The first snow,
Just enough to bend
The leaves of the daffodils

Basho

I could eat it!—
This snow that falls
So softly, so softly.

Issa

Spring is almost gone,
So now this silly old tree
Decides it will bloom.

Buson

This winter day,
It is warm in the sun,—
But cold!

Onitsura

Fields and mountains,—
All taken by the snow;
Nothing remains.

Joso

Under the winter moon,
The river wind
Sharpens the rocks.

Chora

Traveling with Dogs

This selection is taken from the book *Nunaga: My Land My Country* in which the author, Duncan Pryde, describes his life in the Arctic. Pryde came from Scotland to the Canadian Arctic as a young man. In the selection "Traveling with Dogs" he describes the use of dogteams in the Arctic, the formation of his first dogteam, and the training of his lead dog Qaqquq.

Vocabulary

Enrichment Words: *Duncan Pryde, Nunaga, Qaqquq, Hollywood, Perry Island, Nome, pecking order.*

Phonetic Words: *individual, explosive, expulsion, urban, migration, trapline, entirely, dependent, snowmobile, circumvent, breakdown, transformed, comparatively, snowbound, productive, tolerated, heft, aggressive, hitch, tandem, pelts, eventually, habitual, trace, sheer, radius, towline, slack, outstanding.*

More Difficult Words: *isolated, excessively, caribou, carburetor, gear, nomadic, sedentary, eminently, gauge, procedure, taut, potential.*

Since the vocabulary is fairly heavy, it may be a good idea to list on the chalkboard and discuss the words that might cause difficulty. Refer to the glossary for explanations of some of the words and terms.

Objectives

Comprehension

- Explaining details in own words
- Relating text and pictures
- Recalling details
- Drawing inference
- Conducting panel discussion
- Recognizing main idea of paragraphs

Creative Expression

- Making models of Eskimo sleds

Locating and Organizing Information

- Planning panel discussion
- Using reference materials
- Making notes
- Making charts

Starting Points

Getting Ready to Read

*Discussing
Eskimo husky
dogs*

Have available a picture of an Eskimo husky dog. Show the picture to the children and have them identify the breed. Ask the children to tell what they know about the kind of work that Eskimo husky dogs do in the Arctic.

Have the pupils turn to page 166 in their readers and note the title of the selection. Choose a pupil to read the paragraph at the lower left-hand side of page 166 while the others follow along. Have another pupil read aloud the introductory paragraph at the top of page 166.

*Setting
purposes
for reading*

Suggest that the children read the selection to find out how Duncan Pryde formed his first dogteam and how dogteams of the western Arctic are different from dogteams of the eastern Arctic.

Reading and Checking

*Literal
comprehension*

Direct the pupils to read the selection through silently. Tell them to pause and look at the pictures as they read. When they finish reading, have them compare briefly their pre-reading ideas about the work of husky dogs with the information in the selection.

Explaining details; relating text and pictures

Ask the pupils to explain in their own words how the dogteams of the western Arctic are different from the dogteams of the eastern Arctic. (The fan hitch is used more widely in the eastern Arctic. The tandem hitch is used in the west.) Have the pupils examine and discuss the photographs on page 171, noting the difference between the fan hitch and the tandem hitch.

Delving into the Selection

Thinking About What Was Read

Promote discussion of the selection with questions such as the following.

Recalling details

✓ 1. "What do some people think the expression 'Mush!' means?" (Go!—In the movies the expression has been used as a command to start a dogteam.) Have the children show how Eskimos really start dogteams.

Recalling details

✓ 2. "In years past, why was a dogteam necessary in the Arctic?" (Eskimos were dependent on dogteams for traveling and carrying packs when hunting caribou, seals, polar bears, and other animals, and when making the rounds of the routes along which traps were set.)

✓ 3. "Why is the day of the working dog coming to an end?" (People in the north are switching to snowmobiles for traveling and carrying packs.)

✓ 4. Have the children explain the advantages of snowmobiles over dogteams. (A trip that takes a week with a dogteam can be made in a day with a snowmobile. Time and effort isn't necessary to catch food for the dogs.)

Drawing inference

✓ 5. "What are two reasons why the writer prefers to use dogteams rather than snowmobiles?" (In very cold weather, snowmobiles may not start. In an emergency, a dog can be eaten.) "What kind of emergency situation do you think the Eskimo meant when he said '... when the worst comes to the worst ...'?"

Relating text and pictures

6. "How do the two photographs on page 167 add to the information in the article?" (They illustrate the two methods of travel on land in the Arctic, as discussed in the article.)

Recalling details

7. "Why did trappers use more dogs after the coming of the whiteman than before?" (Before the coming of the whiteman, Eskimos hunted for themselves. The whiteman demanded furs and Eskimos needed much larger teams to haul supplies and skins not only for themselves but also to do business with the whiteman.)

Explaining in own words

✓ 8. Help the pupils explain and understand the words "... the Eskimo was transformed from a completely nomadic hunter to a comparatively sedentary trapper."

Recalling details

9. "Why might a dog grow up with a mean streak?" (If a dog was treated badly, it may be frightened of people and when a dog is frightened it may attack anyone getting too close.)

✓ 10. "What did the writer mean when he said his dog, Qaqquq was a real killer?" (He loved to fight and was dangerous to other dogs.)

✓ 11. "How did Qaqquq behave with people?" (He was affectionate and gentle, let children pull his tail and sit on his back, would rub up against people and liked being petted.)

12. "What two characteristics did the writer look for when considering a lead dog?" (intelligence and aggressiveness)

13. "What is the first step in beginning to train pups for a team?" (The pups are allowed to run loose beside an experienced team on a four or five-day trip.)

14. "What kind of dogs must be taken off the team and shot?" (lazy dogs)

15. "What are the two key dogs on a team? (the lead dog and the boss dog) "What is the boss dog's job?" (The boss dog controls the team by keeping order.)

Explaining

16. Have the pupils explain in their own words how Pryde trained Qaqquq. (see page 173) Then ask the pupils what this kind of training is called. (conditioning)

Picture study

17. Have the pupils examine and talk about the photographs on pages 173 and 174.

Recalling details

✓ 18. "What qualities did Qaqquq have that made him a good lead dog?" (He was a good leader and a good puller.) "What qualities made him a good boss dog?" (He was a killer and liked to fight.) "What was his only major fault?" (He refused to pass another dogteam.)

Exploring Further Afield

Planning the discussion; using reference materials; making notes; conducting the

Panel Discussion. Refer to the first follow-up activity in the right-hand column of page 175. Choose pupils to read aloud the activity as the others follow in their books. Help the group plan and conduct the panel discussion as suggested. Enlist the aid of your school or public

librarian to help the children use reference books and periodicals to find information to support their arguments. (See "For Added Interest and Enjoyment" below.) The librarian may be able to suggest people who can give information about the advantages and disadvantages of using snowmobiles and dogteams in the Arctic. The children can decide which argument to support (Dogteams are better for traveling in the Arctic OR Snowmobiles are better for traveling in the Arctic) before or after they do their research. The following information will be helpful in planning the discussion.

In a panel discussion three or more speakers give different opinions about a certain subject. A chairman or moderator usually opens the discussion. When all the panelists have expressed their views they question each other. Later the audience takes part in the discussion.

The chairman introduces the topic clearly and introduces each speaker. He sees that the speakers do not take more than their share of time. In the general discussion he sees that one person speaks at a time, keeps the discussion moving, and keeps it from becoming an argument.

The speakers, during their research, make notes of the important points they plan to discuss. They know their ideas well enough so that they can discuss them easily in the time allowed. They speak clearly, do not interrupt each other, and disagree courteously if there is a difference of opinion.

The audience or class listens politely and attentively. If members of the class want to ask questions or add information, they make written or mental notes of points to bring up during the general discussion.

Making
models

Making Models. Ask a pupil to read the second follow-up activity on page 175 as the others follow in their books. Have the children make models of Eskimo sleds as suggested.

For Added Interest and Enjoyment

Books

Adrian, Mary. *A Day and a Night in the Arctic*. Hastings House.
 Berrill, Jacquelyn. *Wonders of the Arctic*. Dodd, Mead.
 Blades, Ann. *Mary of Mile 18*. Tundra Books.
 Kjølgaard, J. A. *Big Red*. Holiday House.
 Machetanz, Frederick. *Panuck, Eskimo Sled Dog*. Scribner.
 Machetanz, Sara. *A Puppy Named Gih*. Scribner.
 May, Julian. *The Arctic . . . Top of the World*. Creative Educational Society, Mankato, Minn.
 O'Brien, J. S. *Silver Chief, Dog of the North*. Winston.

Films

Angotee: Story of an Eskimo Boy. 31 min., color. National Film Board.
Eskimo Summer. 15½ min., color. NFB.
Hunters of the North Pole. 10 min., b&w. NFB.
Stefansson: The Arctic Prophet. 16 min., b&w. NFB.
Tuktu and His Eskimo Dogs. 14 min., color. NFB.

Filmstrips

Canada's North: Introduction, Canada's North. 46 fr., color, captions, manual. NFB.
Canada's North: Arctic Islands. 38 fr., color, captions, manual. NFB.
Eskimo Children on Baffin Island, Part 1. 57 fr., color, captions, manual. NFB.
Eskimo Children on Baffin Island, Part 2. 58 fr., color, captions, manual.
Eskimos of St. Lawrence Island: Life in an Eskimo Village; Hunting With the Eskimos. filmstrips and records. Jam Handy.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Organizing
information in

Making a Chart. Have the children do this exercise after the panel discussion about dogteams and snowmobiles has taken place. Have groups of two or three children work

together to make a chart explaining how to conduct a panel discussion. The exercise serves as a review of the structure of the discussion and the chart will be useful for future reference. The chart headings should be somewhat as follows:

Panel Discussion

(what it is)

The Chairman

(what he or she does)

The Speakers

(what they do)

The Audience

(what it does)

Ask the children to suggest what headings to use on the chart and write them on the chalkboard as the children answer. Tell the pupils to write the details under each heading in point form on their charts. (Refer to the panel discussion activity under "Exploring Further Afield" for the details to go under each heading.) After the groups finish their charts, compare and discuss them.

Main Idea of Paragraphs. Write the following exercise on the chalkboard and have the children write the correct sentences in their notebooks, or duplicate and distribute copies for independent work. (Answers are indicated)

Read each paragraph and the sentence below it. Put an X before the sentence that tells the main or most important idea contained in the paragraph.

1. If you actually said "Mush!" to an Eskimo dogteam, any Eskimos who heard you would roll in the snow and hold their sides. Eskimos appreciate a good joke. "Mush!" has been getting the job done in the movies for years, but it wouldn't budge a dog an inch in the Arctic.

___ Calling out "Mush!" is a good way to start a dogteam moving.

___ When you say "Mush!" to a dogteam the dogs roll in the snow.

☒ Eskimos don't start a dogteam by saying "Mush!"

2. There was a time when a man without dogs in the Arctic was as helpless as a Plains Indian with no horse, or urban man today with no automobile. He couldn't keep up with the caribou migration; he couldn't make a trip to haul in seal meat; and he couldn't make the rounds of his trapline. He was almost entirely dependent upon having a good team of dogs.

___ A man without dogs is as helpless as a man without horses.

☒ There was a time when a man in the Arctic was almost entirely dependent on a good dogteam.

___ A man without an automobile is helpless in the Arctic.

3. Anyone putting together a new team or breaking pups into a team will take animals like Qaqquq and let them run loose alongside an experienced team at first, perhaps on a four or five-day trip. This builds up their wind and endurance. After a few such trips, the pups are put into harness.

___ Pups are put into harness after a few trips.

___ Putting together a new team is done very quickly.

☒ When pups are first being trained, they are allowed to run loose beside an experienced team.

*Recognizing
the main idea
of paragraphs*

4. If the lead dog is not a good animal, then the team will be a poor team. Even a team of good pullers will go bad with a poor leader. That is the reason I worked so hard with Qaqquq to train him properly.

☒ If the lead dog is not a good leader, the whole team will be a poor team.

☐ The author worked hard to train Qaqquq quickly.

☐ A team of good pullers will be a good team even with a poor leader.

5. Because he was a killer and liked to fight, Qaqquq was also my boss dog. There is a real pecking order on every team. The boss dog is the top dog, the one that can whip every other dog.

☐ There is a pecking order on every team.

☒ Qaqquq was the boss dog because he was a killer.

☐ The boss dog liked to fight.

Word-Study Skills

Syllabication and Accent

Reviewing primary and secondary accents

Dictionary Usage

Identifying dictionary respellings

Language Development

Classifying words

Spelling

Using syllabication clues to spelling

Special spelling words

Building spelling groups

Pages
176-177

Pieter Brueghel

Brueghel (also spelled Bruegel and Breughel) was the family name of several Flemish painters. Pieter Brueghel the Elder (1525-1569) was born in Brabant province and was the most renowned Flemish artist and landscape painter of his time. He produced many peasant scenes, painted with careful attention to detail. Refer to the Teacher's Guidebook for *starting points in reading*—a (first book) for a lesson plan on Pieter Brueghel and his painting *Children's Games*. Reproduced here is the painting *Hunters in the Snow*.

Vocabulary

No new words.

Objectives

Appreciating Painting

Enjoying painting

Discussing artist

Responding to painting

Discussing mood

Observing details

Drawing inferences from picture details

Enjoying other Brueghel paintings

Starting Points

Getting Ready to Study the Picture

Discussing
artist

Tell the children that the next selection in the theme is the painting *Hunters in the Snow* by the Flemish artist Pieter Brueghel. Brueghel lived over four hundred years ago in Flanders, a

country that has since become part of Belgium, France, and The Netherlands. He painted many landscapes and pictures of people in their everyday activities. If the children used *starting points in reading*—a (first book) last year, refer to the Brueghel painting *Children's Games* on page 16. Ask the children what they remember about the painting.

Have the pupils turn to page 176 in their readers and look at the painting. Take time for spontaneous response to the picture.

"What did you notice first in the painting?"

Ask the children how they would describe the mood of the scene.

After the initial responses, ask the children to read the text on page 177 to see what information there is about the painting.

Reacting to
the painting;
discussing
mood
Purpose
for reading

Delving into the Painting and Text

Reading, Discussing, and Enjoying

Have the pupils read the text on page 177 silently. Then read the text again as the pupils follow. Promote the discussion as suggested.

Encourage the pupils to look for interesting details such as the tilted sign over the doorway of the building on the left. Have the pupils speculate about the kind of building it is and what the people are doing. The following questions can be discussed as well:

"What can you learn from the painting about the life of Flemish people in the 1500's?"

"How do you know the painting was made many years ago?"

Discussing
painting;
observing
details

Drawing
inferences

Exploring Further Afield

Reading Art Books. Suggest that the children find other Brueghel paintings in art books. Also have the children read some of the articles on painting in the encyclopedia.

Enjoying other
Brueghel
paintings

For Added Interest and Enjoyment

Books

Alden, Carella. *From Early American Paintbrushes*. Parent's Magazine Press.

Hillyer, Virgil M., and Huey, Edward G. *A Child's History of Art*. Appleton.

Klein, H. Arthur. *Pieter Brueghel the Elder*. The Macmillan Co., N.Y.

Moore, Lamont. *The First Book of Paintings: An Introduction to the Appreciation of Pictures*. Watts.

Eskimo Poetry

The two Eskimo poems on these pages are from the book *Beyond the High Hills*. The poems in the book were collected among the Iglulik Eskimos of the Hudson Bay region and the Musk Ox people of the Copper Country by Knud Rasmussen, a Danish explorer. In the introduction to the book, it is explained that there are no individual authors for the poems and the poems "are really songs, chanted spontaneously to celebrate the hunt or other adventures, great sorrow or great happiness, or merely the joy of being alive."

Pages
178-179

Objectives

Comprehension

Drawing inferences

Interpreting

Drawing on outside sources

Understanding word

Noting descriptive words and phrases

Discussing thoughts in poem

- Creative Expression
 - Illustrating Eskimo poems
- Literary Appreciation
 - Enjoying Eskimo poetry
 - Learning about Eskimo poetry
 - Appreciating word pictures
 - Reading other Eskimo poems

Glorious it is to see . . . (page 178)

Starting Points

Getting Ready to Listen

Tell the children that the next two selections in the theme are Eskimo poems.

"The first poem starts with the words 'Glorious it is to see...' What do you think might be glorious to see in the Arctic?"

*Purpose for
listening*

When the children finish discussing their ideas, ask them to listen to the descriptions of glorious sights as you read the poem.

Delving into the Poem

Listening, Reading, and Discussing

Read the poem as the children listen. Then select three pupils to read aloud one verse each as the others follow in their books.

Promote a discussion of the poem somewhat as follows:

1. "What are the glorious sights described in the poem?" (Elicit from the children that the glorious sights are the two stages in the migration of the caribou.)
2. "Why do you think the migration of the caribou is described as glorious?" (Mainly, the vast numbers of moving caribou provide an extraordinary sight.)
3. Discuss the following information with the children: Around the end of May the caribou leave the northern forests of the continent and begin their wandering further north to the tundra above the tree line. There they find an abundance of soft moss for nourishment and obtain salt from the water and plants. They also go there to breed, escaping the swarms of insects that would plague the calves as well as the adult animals in the forests. The herds return to the forests in the autumn, sometimes as early as late August and the beginning of September, sometimes not until late October.
4. "What enemy of the caribou is mentioned in the poem?" (man)
5. "What two passages tell that the caribou are on the alert for this enemy?" ("Timidly they watch for the pitfalls of man." and "Fearfully they watch for the little people.")
6. "What might be the 'pitfalls' of man?" (This word probably refers to the weapons used by hunters or to signs that hunters are near.)
7. "What do you think are some other enemies the caribou face during their travels?" (insects, disease, and the wolves that destroy weakened or diseased caribou.)
8. Have the children find the definition of the word *promontories*. Explain that lines four to seven in the second verse refer to the fact that the caribou sometimes do not stop their wandering when they come to the end of the land, but cross the ice to islands.
9. Have the children find the words in the poem that describe the movement of the great herds of caribou. (flocking, spreading out, beginning to wander, trot to and fro, seeking a crossing place, follows the ebb-mark of the sea, storm of clattering hooves.)
10. Point out to the group that the passages beginning with the words "Glorious it is to see" are thoughts or word pictures describing the wandering of the caribou. Have each child tell which is his favorite word picture.

Starting Points

Getting Ready to Listen

Tell the children that Eskimo poems are really traditional songs and chants known to all Eskimos. Include some of the comments from the introduction to this lesson plan.

Delving into the Poem

Listening, Reading, and Discussing

Have the children listen as you read the second Eskimo poem for their enjoyment. Then ask one or two pupils to read the poem aloud as the others follow in their books.

✓ Discuss with the children the feelings and thoughts that are expressed in the poem. (respect and admiration for the strength of the caribou calf and the hare; resolution to imitate strength and achieve life's goals. Accept any responses the poem generates.)

Both Poems

Exploring Further Afield

Further Reading. Encourage the children to read other Eskimo poems and allow time for them to discuss the poems with the group.

Art. Some pupils may wish to illustrate "Glorious it is to see..." or other Eskimo poems. Suggest that they use lines from the poems as captions or titles for their pictures.

For Added Interest and Enjoyment

Books

Harrington, Lyn. *Ootook: Young Eskimo Girl*. Abelard-Schuman.

Lewis, Richard, ed. *I Breathe a New Song, Poems of the Eskimo*. Simon and Schuster.

Rasmussen, Knud, tr. *Beyond the High Hills, a Book of Eskimo Poems*. World Publishing Company.

Filmstrips

Canada's North: The Caribou Eskimo. 38 fr., color, captions, manual. NFB

Canada's North: The Modern Eskimo. 42 fr., color, captions, manual. NFB

Pages
180-187

Eskimo Carvings and Stories

This selection contains three Eskimo stories illustrated by photographs of Eskimo soapstone carvings.

Objectives

Comprehension

Recalling details

Retelling stories in own words

Drawing inferences

Literary Appreciation

Noting and discussing characteristics of myth

Noting impossible happenings in myth

Reacting to stories

Recognizing legend

Reading and discussing other Eskimo stories

Pages
181-183

The Giant and the Man

Vocabulary

Phonetic Words: *overly, props, thaw, overtaken.*

Starting Points

Getting Ready to Read

*Examining
Eskimo
carving;
learning about
Eskimo
carvings*

If possible, bring to school an Eskimo soapstone carving for the pupils to examine, or find a picture of a soapstone carving. The booklet *Canadian Eskimo Art* published by The Department of Northern Affairs and National Resources has many pictures of carvings. With the children discuss the carving being examined and tell the pupils about Eskimo carvings.

Eskimos make carvings from a dark stone called soapstone. The stone feels a little like soap and can be black, gray, or greenish. Many years ago the Eskimos used tools made from stone with which to carve. Today most carvings are made with steel tools. In the past, Eskimo carvers did not plan or decide what to carve before they began carving. They believed that in the stone is a shape, unknown to the carver at first, waiting to be released. A carver would pick up a piece of soapstone, examine it carefully, and speak to it, saying "Who are you? Who hides there?" Sometimes the Eskimo began to carve, not knowing what hidden form he would find in the stone. When he found the shape of the animal or other object that was waiting inside the stone, he completed the carving. Today, carvers depict animals, people, aspects of Eskimo life, and Eskimo legends, some still holding to the traditional beliefs. When finished, the carvings are polished and wrapped in soft skin. The carvings are meant to be examined, touched, and admired.

*Examining and
discussing
carving*

Have the children turn to page 180 in their readers and examine the picture of the carving of the man axing the giant. Ask the children what part of Eskimo life they think the carver depicted. (Since one of the figures is a giant, the pupils will probably say that the carver depicted a story or legend.)

*Purpose for
reading*

Suggest that the children read the story "The Giant and the Man" beginning on page 181 to find out what it is about and how the man was able to axe the giant.

Reading and Checking

*Noting genre:
discussing
myth*

Have the pupils read the story silently. When they finish reading ask them what event in nature the story explains. (how fog came to be)

Recall with the children the kind of story that is made up by people to explain an occurrence in nature. (myth) "Why do you think early people might have made up this story?" (Early people were puzzled by happenings in nature such as fog. They had no scientists to explain the workings of nature so they made up their own stories to account for the things they didn't understand.)

*Recalling
detail*

"How was the man able to axe the giant?" (The man axed the giant while the giant was asleep.)

Delving into the Story

Thinking About What Was Read

*Retelling
Discussing
impossible
happenings
Details*

1. Have two or three pupils take turns retelling the story in their own words.
2. "Myths often describe impossible happenings. What are the impossible happenings in this story?" (One of the characters is a giant; the man chops the ground and a river flows; the big woman drinks the river; the big woman bursts, forming mist.)
3. "What made the giant tired?" (As the giant carried the man home, the man grabbed some bushes, causing the giant to pull hard because of the extra weight of the bushes.)

*Inference
Finding
passages*

4. "What kind of home do you think the giant lived in? Why?" (The giant's home may have been made of skins since the story says that the entrance can be pinned shut.)

5. Choose pupils to read aloud the parts of the story that are illustrated by the soapstone carvings. (Page 183, lines 11-12 and 23-25)

**Pages
184-185**

The Dwarf who gave Caribou

Vocabulary

Phonetic Words: *inland, hesitation, marrow.*

More Difficult Word: *suspicious.*

Starting Points

Getting Reading to Read

*Discussing
carving*

Tell the children that the next Eskimo story is called "The Dwarf who gave Caribou." Have the children examine and discuss the carving on page 185. Then suggest that they read page 184 to find out what the story is about.

Delving into the Story

Reading and Discussing

*Reacting to
the story
Noting genre*

Have the children read the story silently, then ask three pupils to read aloud one section each while the others follow in their books.

Have the children express their comments about the story.

"Is this story a myth? Why or why not? (The story can't be called a myth because it doesn't explain an occurrence in nature.)

"What kind of story is it?" (legend) "What is a legend?" (a story, passed down through the generations, which many people have believed to be true)

**Pages
186-187**

The Hawk and the Goose

Vocabulary

Enrichment Words: *snow goose.*

Reading and Discussing

*Reading;
retelling;
discussing*

Have the children read the story silently. Then choose a volunteer to read the story aloud while the others follow in their books.

Ask the children to retell the story in their own words.

"What does the word *misfortune* (the last word in the story) mean?"

Have the children examine and comment on the carving on page 187.

All Three Stories

Exploring Further Afield

*Enjoying other
Eskimo stories*

Further Reading. Encourage the children to read other Eskimo stories and share them with the group.

For Added Interest and Enjoyment

Books

The Beaver, Magazine of the North. Hudson's Bay Company, Winnipeg.

Canadian Eskimo Art. The Department of Northern Affairs and National Resources.

Doone, Radko. *Nuvat the Brave.* Cadmus.

Houston, James. *Tikta Liktak: An Eskimo Legend.*

Maxwell, M. S. *Eskimo Family*. Encyclopedia Britannica.
Melzak, Ronald. *The Day Tuk Became a Hunter and Other Eskimo Stories*. Dodd, Mead.
Swinton, George. *Eskimo Sculpture*. McClelland and Stewart.
Tolboom, W. N. *People of the Snow*. Coward-McCann.

Films

Kumak, the Sleepy Hunter. National Film Board. 15 min., color.
The Legend of the Raven. NFB. 15 min., color.
The Living Stone. NFB. 30 min., color.

Filmstrips

Eskimo Carvings. National Film Board. 81 fr., b&w, captions.
Eskimo Sculpture. NFB. 50 fr., color, captions.

Pages
188-189

Eskimo Art Activities

This selection provides the pupils with an opportunity to produce their own Eskimo art. Instructions are given for line design prints and positive design prints.

Vocabulary

Enrichment Word: *x-acto knife*.

Phonetic Words: *tile, positive, booklet*.

More Difficult Words: *styrofoam, mobile, handkerchief*.

Objectives

Comprehension

Noting format

Discussing reading technique

Relating text and illustrations

Understanding term

Creative Expression

Making line design prints and positive design prints

Making line print and positive print items

Locating and Organizing Information

Consulting chart

Reading Technique

Following directions

Starting Points

Getting Ready to Read

Before beginning this activity, ask the children to bring to school discarded styrofoam meat trays. Have available the other materials necessary for making line design prints and positive design prints.

Tell the pupils that the next selection gives instructions for Eskimo art activities. The children will probably speculate about the kind of activities they will be doing and might wonder whether the styrofoam trays they collected will be used.

Ask them to turn to page 188 and 189 and note the title and the illustrations. The children will see that they will be making prints. Call attention to the format of the selection. Elicit from the children that there are instructions for two kinds of prints. In each case, the materials are listed first, then the instructions are given step by step.

*Setting
purpose
for reading
Noting
format*

Delving into the Selection

Discussing reading technique

Recall with the pupils the reading technique for following directions for making something. Ask how many times the directions should be read and what purpose each reading serves. (Directions should be read at least four times. The directions are read for the first time to find out whether the item is something you wish to make and what preparations are required. In the second reading you find out what materials are necessary. The third reading takes place after the materials have been gathered together. This time you check to make sure you have all your materials and to note anything that should be prepared in advance. You read the directions the fourth time step by step as you make the item.)

Discussing use of illustrations

Ask the children what additional help the illustrations provide in following and understanding directions. (The pupils can make a drawing of the caribou and the Canada Goose to use when making their prints. The illustrations indicate what the finished prints will look like. The illustration of the caribou helps the children understand they must leave an outline of their designs when painting the styrofoam trays.)

First reading

Have the children read silently the entire selection on page 188 for the first time. When they finish reading, ask: "Would you like to make line design prints?" (The children will probably be eager to make the prints.) "Are the prints difficult to make? Are the directions easy or difficult to follow? Why or why not?"

Second reading

Direct the children to read the selection a second time. Then have the pupils tell what materials they will need. (In addition to the items listed, the children will need scissors with which to cut off the edges of the styrofoam trays.) With the children decide where the working area will be. Then assign pupils to gather and organize the materials.

Third reading

Tell the children to read the selection for the third time to make sure they didn't forget anything, and to be sure the materials are ready for use. Ask the children whether they need to prepare anything in advance. (The styrofoam trays should be clean, containers should be filled with water, and the thick paint should be prepared ahead of time.)

Making Line Design Prints

Fourth reading

Have the pupils proceed to make the prints, following the directions step by step. Supervise as the children draw the caribou or other design to make sure the designs won't be too large or too small for the styrofoam trays. Be ready to give help if needed as the activity continues.

Exploring Further Afield

Making line print items

Using Line Design Prints. Refer to the activities described at the end of the line design print directions. Have the pupils make one or more of the items suggested.

Discussing and Making Positive Design Prints (page 189)

Delving into the Selection

Understanding term

Have each child make a positive design print as well as a line design print (page 188). Before beginning the activity be sure there are sufficient styrofoam trays and have available the other materials necessary. Several children can share one roller, one x-acto knife, and one tile or other hard surface.

Explain that the name "Positive Design Print" was derived from the photographic term "positive" meaning a print made from a photographic film or plate.

Have the pupils read the directions and make the prints, following the reading technique and procedure given for line design prints.

Exploring Further Afield

Positive print items

Using Positive Design Prints. Refer to the paragraph in the right-hand column of page 189 and have the pupils do one of the suggested activities.

Films

Eskimo Artist—Kenojuak. National Film Board. 20 min., color.

Up North. NFB. 10½ min. (Eskimo print-making and stone carving.)

Filmstrip

Eskimo Prints. 43 fr., color, captions, manual. NFB.

Skills for Reading and Research

Word-Study Skills

Phonetic Analysis

Noting the *gu* sound in words

Spelling

Spelling words containing silent *u* following *g*

Reviewing changing *f* to *v*

Special spelling words

Recalling a spelling group

Pages
190-197

from First Under the North Pole

The *Nautilus* was the world's first nuclear-powered submarine. In July, 1958, it sailed under the Arctic Ocean from the Pacific to the Atlantic. This selection tells about the historic crossing under the North Pole.

Vocabulary

Since the vocabulary is fairly heavy, you may wish to list the words on the chalkboard and discuss the enrichment words and any other words that might cause difficulty. Refer to the glossary for an explanation of some of the words.

Enrichment Words: *Nautilus, Hospitalman First Class Robert Jarvis, Admiral Peary, Jack Baird, James Prater, Torpedoman First Class, Lieutenant Shep Jenks, Magnetic Pole, gyrocompass, steam turbines, Lieutenant Ken Carr, fathometer, First Class Engineman Robert Bell, Admiral Richard E. Byrd.*

Phonetic Words: *helmsman, stints, register, rugged, embarked, compartment, torpedo, storage, navigator, navigation, electronic, magnetic, unreliable, relying, erratic, scanned, indicate, radiation, atmosphere, shoaling, conning, dedication, mess.*

More Difficult Words: *knots, cruises, periscope, gnat's, inertial, adjusted, reactor, microphone, mileage.*

Objectives

Comprehension

Learning about the North Pole and the Northwest Passage

Studying photographs

Learning about problems of early explorers

Speculating

Discussing north magnetic Pole

Relating text and pictures

Comparing past and present expeditions

Recalling details

Reacting to story and event

Discussing navigation

- Locating and Organizing Information
 - Using reference books
 - Tracing route on map
 - Making booklets
 - Finding out how to make magnets
 - Making maps and diagrams

Starting Points

Preliminary
activities:
discussing;
photo study;
research

Getting Ready to Read

1. Tell the children that the next selection is about the voyage under the North Pole of the atomic-powered submarine *Nautilus*.

2. Before the children begin the preliminary research suggested in the left-hand column of page 191, discuss the following information with them, referring to a map of North America and the Arctic regions.

The North Pole—It is in the Arctic Ocean and is the northern end of the earth's axis. It is the point that is the exact center of the northern polar region. The North Pole area is almost entirely covered with ice, and all directions from the Pole are south.

The Northwest Passage—This is the sailing passage or waterway from the Atlantic Ocean to the Pacific Ocean through the Arctic Ocean along the northern coast of North America. In 1903 Roald Amundsen discovered the Northwest Passage and in 1905 completed the first trip through the passage traveling from east to west. The first west to east voyage was completed in 1942 by the RCMP schooner *St. Roch*.

3. Have the pupils turn to page 190 in their readers and examine the photograph. Tell the children it is a picture of the *Nautilus* and elicit that the submarine is in the process of submerging.

4. Choose three pupils to read aloud one paragraph each of the preliminary activities on page 191 while the others follow in their readers. On the chalkboard, write the names of the four explorers mentioned in the first paragraph:

Sir Martin Frobisher, 1535-1594. He was the first English navigator to search for a Northwest Passage to India. He tried to reach Asia by sailing west and north from England but was unsuccessful.

Henry Hudson. He was a British sea captain who tried to find a passage to the Far East around North America during the years 1607-1611. He reached Greenland, Hudson Strait, and Hudson Bay but failed to find a passage to the east.

Sir John Franklin, 1786-1847. Looking for the Northwest Passage in 1845, this English explorer led the best-equipped expedition that had ever entered the Arctic up to that time. However, no one returned from the trip. Many expeditions went in search of Franklin and his crew.

Admiral Robert E. Peary, USA. He explored the Arctic regions and Greenland in the years 1886-1909 and discovered the North Pole in April, 1909.

5. Have the children discuss the problems they think the explorers might have had during their expeditions. (lacked supplies of food, suffered from cold and illness, encountered ice ridges and high winds, had troubles with crew, etc.) Then suggest that each pupil choose one explorer, read encyclopedia articles and biographies about him, and make notes on the highlights of his Arctic expeditions and the problems encountered.

6. As suggested in the second preliminary paragraph, have the children share their findings with the group and discuss the problems that the early explorers had that the *Nautilus* crew would not have had. Have the pupils speculate about the different problems that the *Nautilus* crew might have had. (underwater ice ridges, shallow water, no visual navigation, constant unrelieved close contact with many other people, etc.)

Refer to the third preliminary paragraph. Suggest that the children find information about the north magnetic Pole in the encyclopedia and other reference books. (The north magnetic Pole, also called the magnetic North Pole, is near Prince of Wales Island about 1000 miles from the north geographic Pole. The north magnetic Pole attracts the magnetized needle of a compass. A compass needle points in a northerly direction because the north magnetic Pole is relatively near the north geographic Pole. The further north one travels, the less accurate compass

readings become.) Discuss the foregoing information with the children and then have them speculate about the problems the north magnetic Pole might have created for the *Nautilus* if the navigators had used ordinary compasses on this second trip.

Setting
purposes
for reading

Direct the children to listen to and read the story to find out about the voyage of the *Nautilus* under the North Pole, and to find out what problems the north magnetic Pole might have created for the *Nautilus* if the navigators had used ordinary compasses.

Delving into the Selection

Reading and Discussing

Relating text
and pictures

Have the children follow along as you read aloud the introduction and the first two pages of the story.

Point out the two photographs on page 193 and have the children discuss the differences between the working conditions of the *Nautilus* crew and the early explorers.

Recalling
details

"What two things were being planned for the celebrations at the North Pole?" (a special dinner, a special flag)

Have the pupils read the rest of the story silently.

Reacting
to story
Discussing
compass and
navigation;
recalling
details

When the children finish reading, have them share their reactions to the story and note the comment on the photographs on page 197.

Ask the pupils what a compass is. (an instrument that shows directions) Then discuss with the pupils the problems that the north magnetic Pole would have created for the *Nautilus* if ordinary compasses had been used on the second trip and why a magnetic compass is useless near the North Pole. (With ordinary compasses, it is impossible to steer to the North Pole and ships may become lost because the compasses are so sensitive near the magnetic Pole that they become erratic.) Explain that the inertial navigation system tells navigators where the submarine is, tells where the destination is, and monitors progress to the destination.

Tracing route
on map
Recalling
details

Refer to the map on page 193. After the group notes the route of the *Nautilus*, have two or three pupils trace the route on a large wall map, naming the pertinent water and land areas.

"What was the main problem the *Nautilus* crew had during this second attempt to cross under the North Pole?" (The submarine came upon an uncharted mountain range rising 8000 feet from the ocean floor. However, the mountain wasn't higher than the depth at which the submarine was traveling and it was passed over safely.)

Reacting
to event

Have the pupils recall the purposes of the various instruments on the *Nautilus*. (page 195)
"Suppose you had been a crew member on the *Nautilus*. How would you have felt upon reaching the North Pole? Why? What job on the submarine do you think you would have liked best?"

Exploring Further Afield

Doing
suggested
projects

Research. Refer to the follow-up activities in the right-hand column of page 197. Read and discuss the research suggestion with the pupils. Then help the pupils plan and carry out the projects they choose. Have them make a display of their finished projects.

For Added Interest and Enjoyment

Books

Anderson, Capt. William R. *First Under the North Pole*. World Publishing.

Coombs, Charles. *Deep-Sea World; the Story of Oceanography*. Morrow.

Dean, Anabel. *Men Under the Sea*. Harvey House.

Pollock, Reginald. *The Magician and the Child*. Atheneum.

Simon, Seymour. *Science at Work, Projects in Oceanography*. Watts.

There are also children's books available on submarines, magnets and magnetism, and radar and sonar.

Films

Islands of the Frozen Sea. 30 min., b&w, NFB.

Men Against the Ice. 24 min., b&w, NFB.

Northern Voyage. 15 min., color, NFB.

Filmstrip

Exploration of Arctic Canada. 42 fr., b&w, captions, manual, NFB.

Skills for Reading and Research

Comparing expeditions

Critical Reading. Duplicate and distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each sentence below. If the sentence tells about the voyage of the *Nautilus*, write "Nautilus" on the line at the end of the sentence. If the sentence tells about expeditions of the early explorers, write "early explorers" on the line. If the sentence tells about both the voyage of the *Nautilus* and the expeditions of early explorers, write "both" on the line.

1. On Aug. 1, 1958, 116 people speeded along on one of the most thrilling cruises any sailor ever embarked upon. (Nautilus)
2. Many English explorers tried to find the Northwest Passage. (early explorers)
3. "We are lucky to be in a warm ship with good hot food." (Nautilus)
4. Ice ridges caused several expeditions to turn back. (both)
5. The crew left the ship and continued the expedition over ice. (early explorers)
6. Books have been written about North Pole expeditions. (both)
7. Navigation under the ice near the North Pole is a tricky business. (Nautilus)
8. The navigator was busy working over his charts, plotting his position, and checking it many times. (both)
9. "I spent a long time at the periscope." (Nautilus)

Word-Study Skills

Structural Analysis; Syllabication and Accent

Reviewing suffixes *ion*, *tion*, *sion*

Introducing suffix *ship*

Dictionary Usage

Alphabetizing to the third letter and beyond

Language Development

Using words with multiple meanings

Spelling

Spelling words with suffixes *ion*, *tion*, *sion*

Special spelling words

Building a spelling group

Recalling a spelling group

Unit Review

Matching starting points and selection titles

Recalling Story Information. To check the pupils' recall of unit selections duplicate and distribute copies of the following exercise for independent work. (Answers are indicated.)

Traveling With Dogs
The Giant and the Man
The Dwarf Who Gave Caribou
Line Design Prints
First Under the North Pole

At the top of the page are the titles of five selections in this theme. Read the starting points below. Under each starting point, write the title of the selection the starting point tells about.

1. A man is going fishing. Because he is looking in all directions for anything, he sees a man who is coming over the horizon and who is overly large.

(The Giant and the Man)

2. For centuries, Eskimos used dogs as beasts of burden in the Arctic.

(Traveling With Dogs)

3. Put your paper with the design on the meat tray and trace the design on the tray.

(Line Design Prints)

4. "Excitement mounted as I ordered the helmsman to steer due north."

(First Under the North Pole)

5. As he was looking for caribou he saw something move. He cut in front of it, keeping out of sight.

(The Dwarf Who Gave Caribou)

After the children finish the exercise, discuss the answers with them and have them tell in one or two sentences the ending of each selection.

*Visual
recognition
of new words*

Word Recognition. This test will check the pupils' ability to recognize new words introduced in the unit. Duplicate and distribute copies of the following word list. Pronounce the starred word in each box and have the pupils draw a line under it. Since the vocabulary is heavy you may wish to give the test in two parts.

1. indoors *individual insolent	2. *snowmobile snowbound snow goose	3. tandem *towline trapline	4. *caribou carburetor Carr
5. suppose sedentary *suspicious	6. snowmobile snowman *snowbound	7. island *inland inlaw	8. *marrow marry Mary
9. hesitate *hesitation helmsman	10. *styrofoam stints storage	11. name nomad *nomadic	12. proceed *procedure props
13. *compartment comparatively compare	14. tolerated *torpedo torn	15. knock notes *knots	16. permit *periscope positive
17. *positive position potential	18. till *tile tilt	19. mileage *mobile snowmobile	20. *navigator navigation navigate
21. taut thought *thaw	22. *explosive expulsion explain	23. rugged *urban Herb	24. migrate *migration microphone
25. gnat *gear gauge	26. isolate inertial *isolated	27. overly *overtaken overturn	28. reactor *register reactions

29. *trapline transformed trace	30. habitual helm *helmsman	31. *stints stilts storage	32. entirely eminently *embarked
33. sessions *sedentary storage	34. *gauge goose gear	35. tight *taut tandem	36. dedication depend *dependent
37. circle comparatively *circumvent	38. trace trapline *transformed	39. electric *electronic erratic	40. migration *magnetic magnet
41. *erratic error electronic	42. shoaling *scanned skinned	43. procedure produce *productive	44. towline *tolerated taut
45. reactor *radiation register	46. everything even *eventually	47. *atmosphere almost arsenal	48. shelling *shoaling shore
49. cruising crust *cruises	50. radio *radius radiation	51. *microphone mileage telephone	52. migrate *mileage miles

*Recognizing
synonyms
and antonyms*

Word Meaning. To check the pupils' understanding of the meanings of some of the words introduced in the unit, and their understanding of synonyms and antonyms, distribute copies of the following exercise for independent work. (Answers are indicated.)

Read each pair of words. If the words are synonyms—that is, if they have the same or almost the same meanings—write S on the line before them. If the words are antonyms—that is, if they have opposite meanings—write A on the line.

- | | |
|---------------------------------|-------------------------------|
| (S) 1. entirely—completely | (S) 8. eventually—finally |
| (S) 2. isolated—alone | (A) 9. positive—negative |
| (S) 3. aggressive—quarrelsome | (S) 10. rugged—rough |
| (A) 4. thaw—freeze | (S) 11. erratic—unsteady |
| (A) 5. nomadic—sedentary | (A) 12. shoaling—deepening |
| (S) 6. explosive—bursting forth | (A) 13. unreliable—dependable |
| (A) 7. suspicious—trusting | (S) 14. navigator—guide |

Word-Study Skills

Dictionary Usage

Interpreting dictionary respellings

Syllabication and Accent

Dividing words into syllables and accenting

Language Development

Recalling antonyms

Spelling

Spelling test

My dear Father:

Since you may have heard about the recent attempt upon my life, I hasten to write to assure you that all is well.

The attack was made when we were encamped near Mons. After a hard day I was (weary) and had thrown myself on my cot and had fallen into a deep sleep. In the night a (horde) of Spaniards, led, no doubt, by a (traitor), crept to my tent. My guards gave no alarm. I fear they must have been (drugged). Indeed, I may have (partaken) of some drugged food myself, for I heard nothing. But my (faithful) little dog Pompey was awake. He broke into a (torrent) of barks and (tugged) (persistently) at my shoulder. I awoke to hear someone (fumbling) at the very entrance to my tent. In a flash Pompey and I crawled under the tent wall and leaped to a horse standing nearby. Pompey (stifled) his barking and the horse trod (briskly) but silently. And so we escaped to safety through the night.

Your devoted son, *William*

*All
short
vowels*

*Long
vowels*

Spelling. Recall that short-vowel sounds provide easy clues to spelling, since they are usually represented by the vowel we associate with them. For example, the word *task* is spelled exactly as it sounds—t-a-s-k. Remind the pupils that there are exceptions which have to be remembered, such as the *ea* in *head*, the *ie* in *friend*, and the *o* representing the short-*u* sound in *honey*. But for the most part it is safe to use the vowel that usually stands for the sound.

"Long-vowel sounds cause a bit more trouble, but they, too, give us clues to spelling. When we hear a long-vowel sound in the middle of a word, it alerts us to the fact that there is usually a silent vowel in that word, either at the end of the word or beside the pronounced vowel, as in *broke* and *moat*." (Write the words on the board.) "When we hear a long-vowel sound at the end of a word or syllable, we know that it is likely to be represented either by the letter we associate with that sound, or by that letter and a silent letter, as in *me* and *see*."

"How do we decide on the spelling of a word with a long-vowel sound? Well, here we have to rely a great deal on memory. It may be that it is a word we have seen often but have never actually learned to spell. In such cases, it is often enough just to write the word down. Sometimes we have learned to group words together in lessons on phonetics. For example, we grouped *coat* with *boat*, *goat*, *float*, and this tells us that *coat* is spelled with o-a. If we are ever in doubt about a long-vowel word, however, we should check the spelling in the dictionary, and then try to use the word often so that it will stick in our minds."

Refer to the syllabication exercise on plain and murmur diphthongs and irregular vowel digraphs in syllables. Explain that memory is needed in the spelling of such words, and that grouping them together helps us to remember them. Write the following words in a column on the chalkboard: *voice*, *boy*, *sound*, *power*, *bark*, *serve*, *third*, *horse*, *urge*, *choose*, *foot*, *drawn*, *haul*, *follow*, *group*, *weight*. Call attention to the vowel digraph or diphthong in each word, and ask the pupils to suggest as many words as they can with the same letter combination and write their words on the board beside the key word: for example, *boy*—*toy*, *joy*, *enjoy*, *joyful*, *destroy*, *annoy*, *oyster*. Encourage the pupils to think of other than simply rhyming words. If pupils suggest words that do not include the required vowel combinations, write these at the bottom of the column and have the pupils give them special consideration.

Stress the fact that, when using words which they think have these vowel combinations, the pupils should check in the dictionary if they are not absolutely sure they remember the correct spelling.

In the *Teacher's Guidebook for Starting Points in Reading*, a 1, it was suggested that each pupil keep a spelling notebook. It would be a good idea to carry this suggestion on.

Give each pupil a notebook and have him letter every second page with the letters of the alphabet in order. After each spelling lesson the words singled out for special attention should be entered in the notebook on the appropriate pages according to the initial letters. This will provide a ready reference for the pupil when he wants to use the words in his writing, until he has used them often enough to remember them.

It is also a good idea to have the pupils enter words which they misspell in the back of the spelling notebook, thus providing each pupil with his own personal list of difficult words which need to be reviewed from time to time.

*Plain and
murmur
diphthongs;
irregular
vowel
digraphs*

*Spelling
notebooks*

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets. Direct the pupils to enter any words they misspell in their lists of difficult words at the back of their spelling notebooks and review them frequently.

The horses marched proudly through the town.
The dog howled when he heard the sound of his master's voice.
The servant wore an orange shirt.
The dog crouched at the foot of the bed.
The prince had a heavy burden to bear.

Let's spell these!

Write the following sentences on the chalkboard and have them read.

The Dutch protested against Spanish rule.
The spaniel managed to stifle his persistent barking.
The traitor fumbled with the flap of the prince's tent.
The prince was an imposing figure in his new armor.
The stream became a raging torrent after the storm.

Call attention to the underlined words and discuss their spelling as follows:

protested—note that this word is easily spelled syllable by syllable

spaniel—note the *i* representing the *y* sound—the *e* in the unaccented syllable

stifle—note the long *i* in the open syllable—the *le* ending

persistent—note the *er* as in *term*—the *e* in the unaccented last syllable

traitor—note the regular *ai* digraph—the *or* ending

fumbled—have the root word *fumble* identified and note the *le* ending

imposing—have the root word *impose* identified. Call upon a pupil to find in the dictionary and read aloud the definitions of *impose* and *imposing* to note the difference in meaning between the verb and the adjective.

torrent—note the double *r*—the *e* in the unaccented syllable.

Have the words entered in the spelling notebooks.

Write the word *moat* on the board and have the pupils recall the spelling group *coat*, *boat*, *bloat*, *float*, *goat*, *gloat*, *moat*, *throat*.

Help the pupils to build spelling groups based on the words *fumble* and *stifle*, as follows:

"Write *fumble*. Change the *f* to *b*. What word have you made?" (*bumble*) "Write *bumble*. Change the *b* to *c-r*. What word have you made?" (*crumble*) Continue on in the same manner, making *grumble*, *humble*, *jumble*, *mumble*, *rumble*, *stumble*.

"Now write *stifle*. Change the *s-t* to *r*. What word have you made?" (*rifle*) "Write *rifle*. Change the *r* to *t-r*. What word have you made?" (*trifle*)

Encourage the pupils to try to remember these words as spelling groups.

NOTE. The words presented as special words in each lesson are suggestions only. Groups vary in level of achievement, and the teacher should tailor the spelling lists to fit the needs of each group. If the number of words suggested seems too many for a group to master successfully, then select as many as the pupils can handle and omit the others. If a group can handle more spelling words than are suggested, add others from the story. The program is intended to be flexible.

Lesson 2

(The Bully of Barkham Street)

Syllabication and Accent. Elicit the meaning of a syllable as a part of a word containing one vowel sound. Remind the children of the value of syllabication in attacking new words.

Place the following words on the board, and indicate the syllabic division by means of curved lines, as shown: *pest*, *happen*, *homework*, *uncle*, *person*. Ask individuals to read each word and tell the rule which governs the way in which it is divided into syllables. The following rules apply:

Recalling a
spelling group
Building
spelling
groups

All
Reviewing
syllabication
rules 1, 2,
4, and 8

Rule 1. Words having only one vowel sound or one syllable may never be divided.

Rule 2. Compound words made up of two single-syllable words are usually divided between the two words.

Rule 4. When two consonants or a double consonant come between two vowels, divide between the consonants.

Rule 8. When *le* preceded by a consonant comes at the end of a word, the consonant and *le* form a separate syllable.

*Practice
exercise*

Duplicate the following exercise and distribute copies to the pupils for independent work. The pupils are to syllabicate the words according to rules 1, 2, 4, and 8. (Syllabication and accent are indicated for the teacher's convenience.)

weird	court'yard'	scowl	smudge
off'hand'	slouched	draw'bridge'	bu'gle
gag'gle	tor'rent	dis'tance	prod
im'pulse	ped'dler	fum'ble	air'plane'

NOTE: When presenting syllabication lessons, the teacher may wish to prepare a complete chart of all the syllabication rules to display for reference.

Syllabication Rules

- Rule 1. Words having only one vowel sound or one syllable may never be divided in writing or spelling.
- Rule 2. Compound words made up of two single-syllable words are divided between the two words. Compound words made up of words with more than two syllables, are first divided between the words and the words are then divided according to the rules which apply.
- Rule 3. Prefixes and suffixes are usually syllables in themselves; divide between the prefix and the root word, or between the root word and the suffix.
- Rule 4. When two consonants or a double consonant come between two vowels, divide the syllables between the two consonants, as in *cor ner*, *pub lic*, *but ter*, *al low*.
- Rule 5. When a word begins with a single vowel that is sounded separately, divide after that vowel, as in *a lert*, *o pen*, *e vil*.
- Rule 6. When a vowel is sounded alone in a word, divide before and after that vowel, as in *choc o late*, *vi o lin*.
- Rule 7. If there is a single consonant between two vowels, divide the syllable after the consonant if the first vowel is short, as in *hab it*, *mag ic*, *mel on*. Divide the syllable before the consonant if the first vowel is long, as in *hu man*, *mo ment*, *ba by*.
- Rule 8. When *le* preceded by a consonant comes at the end of a word, the consonant and *le* form a separate syllable. Divide the syllable before the consonant, as in *lit tle*, *ri fle*, *ta ble*.
- Rule 9. When two vowels come together within the same word, but each vowel has a separate sound, the syllables are divided between the two vowels, as in *cre ate*, *sci ence*, *qui et*.

*All
Reviewing
the
pronunciation
key*

*Reviewing
guide
words*

Using the Dictionary. Recall the use of the dictionary as a tool for learning the meanings and pronunciations of unfamiliar words. Ask the pupils to open their dictionaries to the pronunciation key and discuss the key words briefly, explaining that in any dictionary each symbol represents one sound only. Then have the pupils open their dictionaries at random and note the short form of the pronunciation key given at the bottom of the two facing pages. Discuss how this arrangement is helpful to the reader.

To emphasize the value of using the guide words in the dictionary, review briefly their placement and purpose. Recall that the guide word above the left-hand column is always the first word on the page and that the one above the right-hand column is the last word on the page. Stress the value of using guide words as a quick method of locating a word.

Ask the pupils to turn to page 262 in their dictionaries and find the guide words at the top of the page. "Why wouldn't you find the word *dog* on this page?" Continue by having the pupils find the following words in the dictionary and give the guide words on the pages where they are found: *countenance*, *insolence*, *bully*, *frenzy*.

Reviewing
entry
words

Observing
a glossary

All
Noting
informal,
colorful
speech

All
Applying
syllabication
rules;
compound
words

Words with
adjacent or
double
consonants

Words
ending
in le

Recall that *entry words* are the words which are entered, or listed, in a dictionary. They are the words on the left side of each column. They are printed in heavier type and are divided according to their syllables. Have the pupils give a number of entry words on a given page. Recall that many entry words are listed without such endings as *ed*, *ing*, *s*.

Have the pupils turn to the glossary of the reader and note its similarity to a dictionary—pronunciation key, entry words in alphabetic order, respellings to indicate pronunciation, and definitions. Explain that a glossary is sometimes provided at the back of a book to give the pronunciation and meaning of difficult words, foreign words, technical terms, and proper names. Discuss how this information can be helpful to the reader. Point out that unless the glossary is a long one, extending over many pages, the guide words and the short pronunciation key at the bottom of the pages are not needed and so are omitted.

Language Development. Have the pupils skim the story "The Bully of Barkham Street" to find some expressions characteristic of the children in Martin's neighborhood—*guy*, *something awful*, *say uncle*, *that'll-show-them*, etc. Have them note, too, some of the colorful, if uncomplimentary, names—*Birdbrain*, *Fatso*, *Weird One*, etc. Point out that the author's use of such expressions makes the story more vivid and true to life.

Spelling. Remind the pupils that syllabication can be a real help in spelling and review with them the application of syllabication of words governed by rules 2, 4, and 8 as follows.

Recall that a compound word is made up of two or more small words joined together. Suggest that when the pupils wish to write an unfamiliar word, they say it softly to themselves to see if it is a compound word. If it is, very often it may be made up of two little words they will know how to spell. To illustrate, write on the chalkboard *airship* and *someone*. Have the words divided into their parts and consider each part. The pupils will recognize *air*, *ship*, *some*, and *one*. Explain that it is simple to write the known short words and put them together to form the compounds.

Sometimes a compound word will be made up of one familiar and one unfamiliar part. In that case, the pupils should apply the vowel rules to the unfamiliar part. If the unfamiliar word is a one-syllable short-vowel word, then it will usually be easy to write the letters representing the consonant sounds heard and the letter representing the vowel sound, using the letters usually associated with those sounds. Use the words *craftsmen* and *whiplash* to demonstrate.

If the vowel sound in an unfamiliar part of a compound word is long, or is suspected of being a digraph, a diphthong, or an irregular vowel sound, warn the pupils that it is wise to look in the dictionary for the correct spelling, unless the word is one that is so familiar by sight that the mere writing of it will tell whether the word is spelled correctly. Demonstrate using such words as *iceberg*, *slowpoke*, *seatbelt*.

In the same manner deal with the spelling of multi-syllable compound words. Remind the pupils to consider each part of the compound word separately. If the unfamiliar part has more than one syllable, each syllable should be considered and the rules governing vowel sounds applied. Again warn the pupils to check the correct spelling if they are in doubt. The following words might be used to demonstrate: *featherbed*, *battleship*, *overflow*.

Point out to the pupils that words with two consonants coming together are usually easy to spell because they divide nicely into syllables ending in a consonant and for the most part contain short vowels or murmur diphthongs. As examples, write the words *curtain*, *hamper*, *market*, *basket* on the board.

Spelling words with double consonants relies more heavily on memory. However, there are some signs to look for to help memory along. For example, the vowel before the double consonant usually represents a short sound, and the double consonant stands for a single consonant sound. If the pupil wants to write a word in which there is a short-vowel syllable and a single consonant sound, followed by another vowel sound, he might consider whether or not the consonant sound is represented by a double consonant. This procedure would be helpful in spelling such words as *follow*, *bitter*, *kitten*, and *coffin*. Warn the pupils that this procedure should be used only as an aid to memory, for there are many words which follow the same sound pattern without having double consonants, such as *cabin*, *vanish*, *habit*, *family*. If there is any doubt the word should be checked in the dictionary to ascertain the correct spelling.

Have the children pronounce *people*, *humble*, *middle* to note the sound of the final syllable. Suggest that when they want to spell a word that ends in this sound they should write it with the *le* ending to see if it looks familiar. If they are in any doubt, however, they should check the

spelling in a dictionary, for there are a number of words that end in that sound but are spelled with a vowel and *l*, not with the *le* ending; for example, *nickel*, *flannel*, *pupil*, *formal*. Suggest that it is a good idea to note especially words that sound as if they should end in *le* but do not, whenever they come across them in their reading.

NOTE. The above lesson may seem very long, but since it is all review it should go fairly quickly. However, if the lesson seems likely to drag, divide it into two sessions, one reviewing the spelling of compound words and the other the spelling of words with adjacent or double consonants and of words ending in *le*.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Would you object if someone gave you the nickname Birdbrain?

Martin built a doghouse in the backyard.

Mrs. Frost accused Martin of being a roughneck.

He started upright as the doorbell suddenly rang.

For someone usually easygoing, Mrs. Frost was very cross.

Martin neglected his homework to work on his model airplane.

The peanut brittle he had smuggled up to his bedroom was crumbled and barely edible.

Have the pupils enter any words they misspell in their lists of difficult words.

Let's spell
these!

Write the following sentences on the chalkboard and have them read:

It gave Martin a weird sensation to imagine himself as a grown-up.

He made resolutions about better behavior in the future.

Martin stifled the impulse to make a disrespectful remark.

He tried to make a decent copy of his homework.

The dog wagged his long fringy tail.

Call attention to the underlined words, and discuss their spelling as follows:

weird—note the *ei* digraph, an exception to the rule of *i* before *e* except after *c*

sensation—have the suffix *ation* and the root word *sense* identified

resolutions—note that the first syllable is *res*, with a short-*e* sound and *s* representing the *z* sound—note also the unaccented *o* and the *u* representing the *u*-sound as in *rule*

behavior—note the initial syllabic unit *be*—the *i* representing the *y* sound—the final *or*

impulse—note the short-*u* sound even though the word ends in final silent *e*

disrespectful—note the prefix *dis*, the root word *respect*, and the suffix *ful*

decent—note the accented syllable *de*—the soft *c* before *e*

fringy—have the root word *fringe* identified and note the *g* representing the soft *j* sound before *e*

Have the words entered in the spelling notebooks.

Adding to a
spelling group

Recall the spelling group based on the word *judge*—*budge*, *drudge*, *fudge*, *grudge*, *nudge*, *sludge*, *trudge*. Write the new word *smudge* on the board and note that it should be added to this spelling group.

Recalling a
spelling group

Write *scowl* on the chalkboard and have the pupils recall the spelling group *growl*, *fowl*, *howl*, *owl*, *prowl*, *scowl*, *yowl*.

Building a
spelling group

Write *fringe* on the board and help the pupils to build a spelling group as follows:

"Write *fringe*. Change the *fr* to *cr*. What word have you made?" (*cringe*) "Write *cringe*. change the *cr* to *h*. What word have you made?" (*hinge*) Continue on, making *singe* and *twinge*. Have the pupils find in the dictionary the meanings of any of the new words that are not familiar.

Lesson 3

(The Wolves and the Dogs)

All
Reviewing the
short-vowel
rule

Phonetic Analysis; Syllabication and Accent. Write the following words on the chalkboard: *bell*, *snap*, *rich*, *pup*, *dog*. Call upon individuals to pronounce each word and explain why the vowel represents the short sound. (When a vowel comes between two consonants in a short word or syllable, it usually represents the short sound.) Write the following words on the

Reviewing the
long-vowel
rule

board: *magic, melon, modest, metal, solemn*. Call upon pupils to pronounce each word, tell the sound of the first vowel, and where the syllable should end. Call attention to the single consonant between two vowels. "What happens to the middle consonant when the vowel is short? (It stays with the first vowel.) Where does the first syllable end?" (After the consonant.)

Write these words on the board: *we, no, he, so, be*. Ask individuals to read each word and explain why the vowel represents the long sound. Call attention to the fact that the words listed on the board have only one vowel. Recall that this is also true of syllables—that a single vowel at the end of a syllable usually represents the long sound. Place these words on the board: *bacon, spiral, studio, polar, region*. Ask pupils to read each word, tell the sound of the first vowel and where the first syllable should end. Call attention to the single consonant between two vowels. Recall where the syllable ends when there is a single consonant between two vowels and the first vowel is short. Then ask the pupils to tell where the first syllable ends when the first vowel is long.

Reviewing
syllabication
rule 7

Recall the two-part syllabication rule and stress how important it is in attacking new words: *When there is a single consonant between two vowels, divide after the consonant if the first vowel represents the short sound. Divide before the consonant if the first vowel represents the long sound.*

Write the following sentences on the chalkboard:

The foolish dogs met a tragic end.

They lived in a warm climate.

Can you mimic the sound of a dog barking?

You need presence of mind in times of danger.

The silly dog was very vocal about his achievements.

The accident was not a fatal one.

Ask individuals to read each sentence. If anyone stumbles over a new word, have him divide it into syllables and pronounce it. Ask if it sounds like a word he has heard and if it makes sense in the sentence. If, for example, a pupil has divided *climate* into *clim ate* suggest that he divide it into syllables another way, *cli mate*, and pronounce it. Explain that we may not always be sure whether the first vowel of a word is long or short. In that case we should try both ways of dividing the word to see if we can recognize it. If we are still not sure, then we should look the word up in the dictionary.

All
Spelling words
governed by
syllabication
rule 7

Spelling. Recall that the part of syllabication rule 7 telling where to divide words when the first vowel is short, helps you to recognize such words, but it doesn't offer much help in spelling. It does, of course, help you to spell the first syllable. For example, if you want to spell the word *habit*, you say the first syllable softly and spell it as it sounds—*h-a-b*. But it doesn't tell whether there is a single consonant or a double consonant in the word. Write *habit* and *rabbit* on the board. "By the sound of these words you would think that they were spelled exactly the same way, except for the beginning consonant, but one has single *b* and the other has double *b*. The only way to learn to spell such words is to memorize them. If you are not sure, always look the word up in the dictionary."

"The part of rule 7 telling where to divide words when the first vowel sound is long, does help you to spell the word. The first vowel is usually the letter we associate with the sound, and there is no chance of the middle consonant being doubled." Write on the board *favor, fever, final, motor, and human*, to demonstrate. "There are some exceptions, such as the word *eager*, in which the long sound of *e* is represented by the digraph *e-a*. You just have to note these when you come across them and try to remember them."

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

The stupid dog was a menace to society.

The older dog wanted him to observe decent behavior.

The wolves used clever methods to fool the dogs.

They wavered and finally yielded to the wolves' plan.

Keep a polite silence in future.

Remind the pupils to enter any words they misspell in their lists of difficult words.

Let's spell
these!

Write the following sentences on the board and have them read:

After much provocation, the master compelled his mischievous dog to wear a bell.
The wolves persuaded the dogs that men had enslaved them.
The dog strutted about, proud of his bell.
Showing off is contrary to the rules of polite behavior.

Call attention to the underlined words and discuss their spelling as follows:

provocation—note the short *o* in the initial syllable—the *o* standing alone as an unstressed second syllable—the long *a* in the open third syllable
compelled—elicit the root word *compel* and have a pupil explain why the *l* is doubled when *ed* is added

mischievous—note the *ie* in the unaccented second syllable—the *ous* ending. Elicit the root word *mischievous* and call attention to the change from *f* to *v* when an ending is added. Stress the importance of pronouncing the word correctly—mis'chəvəs; many people say mis chē'vēəs, and so are likely to misspell the word.

persuaded—note the *s-u* representing the *s-w* sound
enslaved—elicit the root word *slave*

strutted—call attention to the double *t* and elicit the root word *strut*

contrary—have the pupils locate this word in the dictionary and note the different pronunciations according to meaning—have them note that the word is spelled with an *a*, regardless of meaning and pronunciation

Have the words entered in the spelling notebooks.

Recalling a
spelling group
Building a
spelling
group

Ask the pupils to give the root word of *tinkling* and write *tinkle* on the board. Recall the spelling group *sprinkle, crinkle, tinkle, twinkle, wrinkle*.

Write *house* on the board and help the pupils to build a spelling group as follows:

"Write *house*. Change the *h* to *d*. What word have you made?" (*douse*) "Write *douse*. change the *d* to *g-r*. What word have you made?" (*grouse*) Continue on, making *louse, mouse, spouse*.

Have the pupils find in the dictionary the meanings of any of the words they do not know, and use the words in meaningful sentences.

Noting
pronunciation
and meaning

Ask the pupils to write *house* again and change the *h* to *b-l*. Point out that *blouse* has two correct pronunciations—*blous* and *blouz*. Explain that *blouz* is always the pronunciation when the word is used as a verb, and that the same applies to *house* when used as a verb—*houz*, but that the spelling does not change with the change in pronunciation. Demonstrate with the following sentences:

We lost our house in the flood. (hous)
The town managed to house all the flood victims. (houz)
The girl wore a blouse and skirt. (blous or blouz)
I like dresses that blouse at the waist. (blouz)

PROGRESS CHECK

All
Synonyms

Language Development. To check upon the pupils' understanding of the meaning of some of the new words, duplicate and distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read the word at the left and the three words that follow it. Draw a line under the word that means the same as the word on the left.

- | | | | |
|---------------|--------------|------------------|-----------------|
| 1. protest | accept | <u>object</u> | guard |
| 2. partaken | stolen | enslaved | <u>eaten</u> |
| 3. mournfully | early | <u>sadly</u> | <u>happily</u> |
| 4. horde | <u>crowd</u> | save | frenzy |
| 5. wistfully | fringy | <u>longingly</u> | briskly |
| 6. insolence | impulse | overture | <u>rudeness</u> |

7. responded	wrote	<u>replied</u>	beset
8. scowled	imposed	<u>frowned</u>	cleaned
9. prodded	<u>poked</u>	strutted	swore
10. sensation	provocation	defiance	<u>feeling</u>
11. contrary	weird	victorious	<u>opposite</u>
12. compel	<u>force</u>	slouch	persuade

All
Syllabifying
and accenting
words

Syllabication and Accent. To check the pupils' ability to divide and accent words governed by syllabication rules 1, 2, 4, 7, and 8, duplicate and distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Say each word to yourself. If the word has more than one syllable, divide it into syllables and place the accent mark on the stressed syllable.

strug'gle	un' der take'	wrin'kle	snuf'fle
trav'el	de' cent	si' lence	o' ver whelmed'
horde	vag a bond	slouched	es cape'
bul'ly	cos met'ic	snow'flake'	hu'man
mo'ment	shad'ow	im'pulse	ped'dler

All
Recognizing
dictionary
respellings

Dictionary Usage. 1. To check the pupils' recognition of dictionary respellings of short and long vowel sounds, give them the following test. (Answers are indicated for the teacher's convenience.)

Read the dictionary respellings after each question. Decide which word answers the question and underline its respelling.

1. Which would you wear?	kot	<u>kōt</u>
2. Which can you burn?	kol	<u>kōl</u>
3. Which is a baby bear?	<u>kub</u>	kūb
4. What do some dogs do?	bit	<u>bīt</u>
5. What do kings do?	ran	<u>rān</u>
6. What do you do when you work hard?	<u>swet</u>	swēt
7. What do horsemen do?	rid	<u>rīd</u>
8. Which means crazy?	<u>mad</u>	mād

Using
guide words

2. To check ability to use guide words in a dictionary, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Here are the guide words for some pages in a dictionary.

Page 204. counsellor-couple	Page 434. misunderstood-model
Page 205. coupling-cover	Page 674. thrive-thump
Page 306. frightful-frosty	Page 714. vibrant-vigilant

Using the guide words above, decide on which page each of the words would appear. Write the page number on the line.

1. moat (434)	5. mix (434)	9. couch (204)
2. front (306)	6. countenance (204)	10. view (714)
3. victory (714)	7. courtyard (205)	11. fringe (306)
4. cousin (205)	8. throne (674)	12. thud (674)

All
Spelling
test

Spelling. The following words have been presented as special spelling words in this unit: *protested, spaniel, stifle, persistent, traitor, fumbled, imposing, torrent, weird, sensation, resolutions, behavior, impulse, disrespectful, decent, fringy, provocation, compelled, mischievous, persuaded, enslaved, strutted, contrary.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils should be able to write all the sentences. With slower groups, it may be necessary to dictate only a few of the sentences, selected by the teacher, and the underlined words from the rest of the sentences.

NOTE. Remember to make the necessary deletions or additions if fewer or more than the suggested spelling words have been taught.

1. The teacher protested that the boy's behavior was disrespectful.
2. The spaniel was persistent in his resolution to find a good master.
3. In spite of great provocation, the man stifled the impulse to whip his mischievous dog.
4. The king felt compelled to impose punishment on the traitor.
5. The wolves persuaded the enslaved dogs to join them.
6. It gave us a weird sensation to see the ghost strutting down the hall.
7. It is not sensible to try to swim a raging torrent.
8. The clumsy player fumbled the ball.
9. The evidence seemed contrary to the facts.
10. The embroidered blanket had a fringy edging.
11. The lodgings were humble but decent.

Lesson 4

(The Railroad Ghost)

All
Reviewing
symbols for
sounds of a

Using the Dictionary. Place the following key words on the board:

- | | |
|----------------------|----------------------|
| 1. a as in hat, cap | 3. a as in care, air |
| 2. a as in age, face | 4. ä as in barn, far |

List the following words below the key:

stabbing	(1)	stared	(3)	phantom	(1)
train	(2)	brakes	(2)	scant	(1)
scared	(3)	gasp	(1)	playing	(2)
darkness	(4)	arms	(4)	larger	(4)
repaired	(3)	yards	(4)	strange	(2)

Ask individual pupils to read a word and name the key word that represents the sound of a in that word. (Answers are indicated for the teacher's convenience.)

Syllabication and Accent. Write the following words on the chalkboard. (Syllabication has been indicated for the teacher's convenience. Do not show the divisions when listing on the board.)

spook y	vag a bond	mu se um
life like	pres i dent	tri umph
un harmed	a head	res cu er
re trace	o pen	qui et
mis placed	a muse	de fi ance
dark ness	par tic u lar	cre ate

Ask individuals to pronounce the words and tell how they would divide them into syllables. Recall the rules of syllabication governing these groups of words.

Rule 3. Prefixes and suffixes are usually syllables in themselves; divide between the prefix and the root word, or between the root word and the suffix.

Rule 5. When a word begins with a single vowel that is sounded separately, divide after that vowel.

Rule 6. When a vowel is sounded alone in a word, divide before and after that vowel.

Rule 9. When two vowels come together in a word, but each vowel has a separate sound, divide between the two vowels.

When all the words have been syllabicated, call upon volunteers to tell which syllable in each word receives the most stress and to indicate the stress by placing an accent mark on that syllable.

Language Development. Write the following pairs of words on the board: *here, hear; would, wood; write, right; fare, fair*. Have the words pronounced and the meaning of each one given. Recall with the pupils that homonyms are words that sound alike, but have a different meaning and are spelled differently.

All
Reviewing
syllabication
rules 3, 5,
6, and 9

Reviewing
accent mark

All
Reviewing
homonyms

Skimming
to locate
homonyms

Ask the pupils to skim the story to find homonyms for the words in the list below. They may use their dictionaries to check their choices. After the exercise is finished, discuss the different meanings of the words. (Answers are indicated for the teacher's convenience.)

knight (night)	sea (see)	beet (beat)
threw (through)	maid (made)	hole (whole)
won (one)	breaks (brakes)	know (no)
mite (might)	their (there)	so (sew)
meat (meet)	pail (pale)	scene (seen)

All
Spelling words
governed by
syllabication
rules 5, 6, 9

Spelling. Write the following words on the chalkboard or on a chart:

apron evil idea over usual

Call upon volunteers to indicate where these words would be divided into syllables and place the accent marks. Ask, "What do you notice about the accent in these words?" (It falls on the initial one-vowel syllable.) "What do you notice about the vowel sound in the accented syllables?" (In each case the vowel represents the long sound.) "This makes it easy to spell these words. Usually the long sound is represented by the vowel we associate with the sound. There are just a few exceptions to remember, when the long sound is represented by a vowel digraph—*eager, eagle, either*.

Then write the following words on the chalkboard: *ahead, event, imagine, opinion*. Have the words divided into syllables and the accent marks placed. Elicit the fact that the accent does not fall on the initial one-vowel syllable in these words. "Words with unaccented one-vowel syllables at the beginning are trickier to spell, and you have to rely more on your memory. For one thing, the unaccented syllable is said so lightly that it is hard to tell which vowel represents the sound. Then, too, there are a number of words that sound as if they had a one-vowel syllable at the beginning, but don't, such as *annoy, occur, appear*. If you are in doubt, you should always check the spelling of words which have, or seem to have, an unaccented single-vowel syllable at the beginning. Then use such words as often as possible until they are fixed in your memory."

"The same thing applies to words with a one-vowel syllable in the middle." Write on the board: *vagabond, animal, chocolate*. Have the pupils divide the words into syllables and place the accent mark. Note that the one-vowel syllable is not accented. Ask individuals to pronounce each word, so that the others can hear how lightly the one-vowel syllable is spoken and how hard it is to tell which vowel represents the sound. Stress the importance of checking the spelling of all words of this type until they become familiar.

Point out to the pupils that syllabication rule 9 can be a help in spelling, providing the words are carefully pronounced. If you are careful to say *li'on*, not *line*, *po'em*, not *pome*, *vi'o let*, not *vilet*, then you will realize that two pronounced vowels come together in these words. You will say them softly to yourself in syllables, spell the syllables, and so spell the words correctly. To emphasize the need for correct pronunciation, write the following words on the board and have them pronounced.

idea diagram studio society duel

Try these!

To give practice in spelling words with one-vowel syllables and adjacent pronounced vowels, dictate the following words for the pupils to write on their worksheets.

open	abandon	criminal	diagram
unit	elect	crocodile	vacuum
item	imagination	telephone	genius
agent	alert	manufacture	curiosity
even	allow	celebrate	society

Let's spell
these!

Have any words that are misspelled entered in the pupils' lists of difficult words. Write the following sentences on the board and have them read:

The engineer tried frantically to see through the dense fog.
The train stopped a scant two hundred yards from the wash-out.
The river was swollen by rains into a raging torrent.
The shadow of the moth resembled the figure of a man in a cloak.

Call attention to the underlined words and discuss their spelling as follows:

frantically—note the *al* which is not pronounced

dense—note the short-*e* sound even though the word ends in silent *e*—the *s* representing the *s* sound

scant—note the *sc* blend, with the *c* representing the hard *k* sound

swollen—note the *o* representing the long-*o* sound even though it is followed by a double consonant—the double *l*—the *e* in the unstressed syllable

resembled—note the *e* in the unstressed first syllable—the *s* representing the *z* sound. Elicit the root word *resemble* and note the *le* ending

Having the words entered in the spelling notebooks.

Building a
spelling
group

Write the word *dense* on the chalkboard and help the pupils to build a spelling group as follows:

"Write *dense*. Change the *d* to *s*. What word have you made?" (*sense*) "Write *dense*. Change the *d* to *m* and add *i-m* to the front of the word. What word have you made?" (*immense*) "Write *dense*. Change the *d* to *p* and add *s-u-s* to the beginning. What word have you made?" (*suspense*) "Write *dense*. Change the *d* to *c* and add *i-n* to the beginning. What word have you made?" (*incense*) "Write *dense*. Change the *d* to *p* and add *d-i-s* to the beginning. What word have you made?" (*dispense*) Encourage the pupils to try to remember *dense*, *sense*, *immense*, *incense*, *suspense*, *dispense* as a spelling group.

Lesson 5

(The Tower of London)

All
Reviewing
prefixes

Structural Analysis. Present the following words without syllabic divisions and accents on the board or on a chart.

re turn'
in di rect'
im prop'er

dis ap pear'
mis be have'
un con'scious

Have the words pronounced, and ask individual pupils to underline the prefix in each word and to name the root word. Recall the meaning of a prefix as a syllable added to the beginning of a root word to change its form and meaning.

Syllabifying
and accenting
prefixed words

Finally, have the pupils divide each word on the board into syllables and indicate the stressed syllable. Recall the rule that (1) we usually divide such words between the prefix and the root word and (2) that the accent usually falls on the root word.

Noting initial
syllabic
units

Write *decide*, *believed*, *exist*, *convince* on the board. Call upon pupils to pronounce the words, divide them into syllables, and place the accent marks. Remind the pupils that *de*, *be*, *ex*, and *con* are common syllabic units which resemble prefixes and are treated in the same way as prefixes in syllabifying and accenting words containing them.

Reviewing
suffixes

In the same manner, review suffixes. Write the following words on the board, omitting syllabic division and accent marks.

wist'ful
fool'ish
tour'ist
hope'less

for'tune ate ly
be liev'a ble
ex cite'ment
ex cu'tion

dark'ness
in vent'or
north'ward
de ci'sion

Have the words pronounced, and call upon individuals to underline the suffix in each word and to name the root word. Recall the meaning of a suffix as a syllable added to the end of a root word to change its form and meaning.

Ask pupils to divide each word into syllables and place the accent mark on the stressed syllable. Recall the rule that (1) we usually divide such words between the root word and the suffix and (2) that the accent usually falls on the root word.

All
Selecting
the correct
meaning

Using the Dictionary. Duplicate the following and distribute copies to the pupils for independent work. "Look up the meanings of the words listed in the exercise in your dictionary. Skim the pages in your reader whose numbers are given in the exercise to find how each word is used in the reader story and choose the same meaning in the dictionary that the word has in the story." (Answers are indicated for the teacher's convenience.)

Page 61. post	(a place where one is supposed to be when one is on duty)
Page 61. quartered	(given a place to live)
Page 61. incident	(a happening; an event)
Page 61. acquitted	(declared not guilty)
Page 61. execution	(putting to death according to law)
Page 63. royalty	(royal persons)
Page 63. series	(a number of similar things in a row)
Page 63. expression	(look that shows feeling)

All
Spelling words
governed by
syllabication
rule 3

Spelling. Remind the pupils that they have been encouraged to list prefixes and suffixes on the inside front or back cover of their spelling notebooks, so that they can review them frequently and memorize their spelling. If they do so, when they want to write a word that has a known prefix or suffix, or both, they will know automatically how to spell that part of the word and will have only to worry about spelling the root word. Knowing how to spell prefixes is helpful in another way as well. If the pupils wish to check a prefixed word, knowing the first few letters makes it easy to find the word in the dictionary.

Write on the chalkboard the prefixes and suffixes presented so far in this series.

Prefixes			Suffixes		
un	dis	re	s	es	ed
im	mis	in	ing	er	or
<u>and</u>			est	ful	less
con	be	de	ness	ly	y
		es	en	ish	tion
			able	like	ward
			ist	sion	ment

If the pupils have brought with them the spelling notebooks they used in previous levels, have them check their lists of prefixes and suffixes to be sure they are complete. If they have started new spelling notebooks, have them copy the prefixes and suffixes listed on the board on the inside front or back cover.

Try these!

Dictate the following words slowly and clearly as the pupils write them on worksheets:

indecent	disrespectful	homeward
denseness	unchallenged	childlike
scanty	convincing	sleepless
amusement	possession	imperfect
location	returnable	harpist
misdeeds	sheepishly	golden

When the pupils have finished writing, call upon volunteers to read each word, identify the prefix or suffix, or both, and spell the root word.

Group together those pupils who do not grasp thoroughly the dropping of final *e*. Recall with the group the fact that when a word ends in silent *e*, the *e* is dropped before endings *ed*, *en*, *er*, *est*, and *ing* are added. Demonstrate by writing *rake* on the board, crossing out the final *e* and adding *ed*. Write the word *rake* again, cross out the final *e*, and add *ing*. Follow the same procedure with *broke*, *broken*. Then distribute the following exercise and ask the pupils to follow the directions.

Add ed to these words and write the new words on the lines.

notice	believe	charge
decide	scare	stare

Individual
Dropping
final e

Add en to these words and write the new words on the lines.

give _____ spoken _____
take _____ stole _____

Add er to these words and write the new words on the lines.

late _____ rescue _____ use _____
close _____ office _____ joke _____

Add est to these words and write the new words on the lines.

dense _____ strange _____ large _____
sure _____ pale _____ nice _____

Add ing to these words and write the new words on the lines.

impose _____ execute _____ share _____
escape _____ include _____ move _____

Individual
Doubling final
consonants

Group together those pupils who seem not to understand when to double final consonants before adding suffixes. Recall with the group that when suffixes *ed*, *en*, *er*, *est*, *ing*, *y* are added to a one-syllable word ending with a short vowel and single consonant, or to a longer word whose final syllable is stressed and ends with a short vowel and a single consonant, the final consonant is doubled. Demonstrate by writing on the board:

run—running	thin—thinner	fun—funny
fat—fatten	big—biggest	stop—stopped

Then distribute copies of the following exercise for independent work.

Add ed to these words.

acquit _____
prod _____
strut _____
compel _____

Add en to these words.

forbid _____
sad _____
wood _____
forgot _____

Add er to these words.

chat _____
swim _____
jog _____
stop _____

Add est to these words.

hot _____
big _____
dim _____
damp _____

Add ing to these words.

beset _____
drag _____
spin _____
skid _____

Add y to these words.

fog _____
nip _____
shag _____
scant _____

All
Let's spell
these!

Write the following sentences on the chalkboard and have them read:

The cat curled up by the hearth.
Anne Boleyn came to a tragic end.
The victim is said to haunt the scene of the tragedy.
The authorities ordered more weapons for the guards.
After a series of trials, the man was finally acquitted.
Execution was the punishment for crimes against royalty.
This is a typical ghost story.

Call attention to the underlined words and discuss their spelling as follows:

hearth—note the *e-a-r* spelling representing the *a-r* sound as in *far*
tragic, *tragedy*—note the *g* representing the soft *j* sound before *i* and *e*
authorities—note the *a-u* representing the short-*o* sound—the *or* murmur diphthong. Elicit the root word *authority* and ask a pupil to explain the change when *es* is added

weapons—note the irregular *ea* digraph representing the short-*e* sound—the *o* in the unaccented syllable
series—note the long *e* in the open syllable. Point out that although this word looks like a plural form, it is actually both the singular and the plural form of the word—a *hockey series*; *two hockey series*
trials—note the adjacent pronounced vowels
acquitted—note the *c* in the first syllable, which cannot be detected when the word is pronounced. Elicit the root word *acquit*
execution—note the syllabic unit *ex*—the *e* standing alone as an unstressed syllable. Elicit the root word *execute*
royalty—note the *oy* diphthong—the *a* in the unstressed second syllable
typical—note the *y* representing the short-*i* sound—the *a* in the unstressed final syllable

Have the words entered in the spelling notebooks.

Building a
spelling
group

Help the pupils to build a spelling group based on the word *trial*, as follows:

"Write *trial*. Change the *tr* to *d*. What word have you made?" (*dial*) "Write *dial*. Change the *d* to *v*. What word have you made?" (*vial*) Ask a volunteer to find *vial* in the dictionary and read the meaning to the group.

Recalling a
spelling group

Write *tower* on the board and recall the spelling group *flower, bower, cower, dower, glower, power, shower, tower*.

PROGRESS CHECK

NOTE. Since there are only two word-study lessons based on Unit 2 of the reader, only a spelling test need be given at this point.

All
Spelling
test

Spelling. The following words have been presented as special spelling words in this unit: *frantically, dense, scant, swollen, resembled, hearth, tragic, tragedy, authorities, weapons, series, trials, acquitted, execution, royalty, typical*.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils should be able to write all the sentences. With slower groups, it may be necessary to dictate only a few of the sentences, selected by the teacher, and the underlined words from the rest of the sentences.

NOTE. Remember to make the necessary deletions or additions if fewer or more than the suggested spelling words have been taught.

1. The man ran frantically out of the haunted house.
2. The ghost carried weapons typical of the fifteenth century.
3. Members of royalty were imprisoned in the Tower awaiting trial and execution.
4. The authorities acquitted the guard charged with causing the tragedy.
5. The tragic accident happened a scant two miles from home.
6. The gnarled tree resembled a weird figure in the dense fog.
7. The spaniel lay by the hearth and licked his swollen paw.
8. The mischievous boy played a series of tricks on his friends.

Lesson 6

(What Can You Do With a Word?)

All
Interpreting
dictionary
respellings

Using the Dictionary. Present the words below on the chalkboard. Recall that a dictionary helps us to pronounce a word by respelling it. This is especially helpful when the word contains irregular digraphs, diphthongs, silent letters, etc. Ask the pupils to find in the dictionary each of the words on the board, study the respelling which follows the entry word, and pronounce it. (Respellings have been given for the teacher's convenience.)

heard (hêrd)
heart (hârt)

door (dôr)
group (grüp)

mournful (môrn'fəl)
drawbridge (dro'brij')

thought (thot)

touch (tuch)

heavy (hev' ē)

machine (mə shēn')

threw (thrū)

because (bi koz')

retrieve (ri trēv')

royalty (roi' əl tē)

climb (klīm)

All
Introducing
simile

Language Development. Recall that authors frequently liken one thing to another in order to make their writing more vivid. Such comparisons are called *similes*. The author of this story wrote very simply. He could have dressed his story up more if he had used similes to describe some of the words the machine produced. He did use one simile when he said the word *spang* "stretched like a rubber band," but he might also have said:

- (a) that the word *eel* was as wet and shiny as a fish.
- (b) that the word *zigzag* was as hard and sharp as a saw.
- (c) that the word *sparkle* was as bright as a star.
- (d) that the word *globe* began to swell like a balloon being blown up.
- (e) that the word *bang* was as heavy as lead.

Encourage the pupils to give orally a few similes they have heard, then ask them to complete the following similes. (Possible answers are indicated; accept any that are logical.)

- 1. The witch flew on her broom as swift as (the wind).
- 2. The boy worked like (a donkey).
- 3. The machine grunted and clicked like (a robot).
- 4. The witch was as angry as (a wet hen).
- 5. The word *sparkle* was hot as (fire).
- 6. Fred was as hungry as (a bear).
- 7. Going down the hill was as easy as (sliding on ice).
- 8. Fred and the girl were as happy as (larks).

All
Spelling words
containing
sounds of a

Spelling. Recall the key words for the a sounds and write them on the chalkboard:

a as in hat
ā as in age

ā as in care
ā as in barn

Recall that words and syllables containing the short-a sound are usually easy to spell because this vowel sound is nearly always represented by the vowel a. Give as examples *bang*, *magic*, *crash*, *sandwich*. Write on the board *laugh* and *plaid* and point out that these are exceptions. Warn the children to watch for other exceptions to the spelling of short-a words and try to remember them once they have been met.

"Spelling words or syllables in which the long sound of a is heard is more difficult. Usually the a is followed by a silent vowel, but that silent vowel may be an e at the end of the word, or it may be an i or a y beside the a. If the word is one you have seen often, you can sometimes recognize the correct spelling if you simply write it down. Otherwise you have to rely on your memory or consult the dictionary." Write *ate*, *sail*, *display* on the board as examples.

"However, there are two situations in which you can confidently use the vowel a to represent the long-a sound. If the long-a sound comes at the beginning of a word, forming a separate accented syllable, the sound is usually represented by a." Write *acorn*, *agent*, *apron* on the board.

"And a long-a sound coming at the end of a syllable is also usually represented by a alone." Write *nation*, *information*, *paper* on the board. Note as an exception to this rule the word *crayon*.

"There are a few irregular combinations of letters which may represent the long-a sound." Write *weight* and *great* on the board. "These have to be memorized as they are met."

"In spelling words or syllables containing the sound of a as in *care*, we have to rely on memory or the dictionary, since there are three common spellings for this sound." Write on the board *square*, *stair*, *bear*.

Recall the spelling groups which were formed to aid memory in the spelling of words with this sound:

air, *chair*, *fair*, *hair*, *lair*, *pair*, *stair*, *despair*.

care, *bare*, *blare*, *dare*, *fare*, *glare*, *hare*, *mare*, *pare*, *rare*, *scare*, *share*, *snare*, *spare*,
square, *stare*, *ware*

bear, *pear*, *swear*, *tear*, *wear*

"Spelling words with the sound of *a* as in *barn* is easy, for that sound is nearly always represented by *a-r*." Write *sharp*, *hardness*, *sparkle* on the board. Note the exceptions *heart* and *hearth* and warn the children to watch for such exceptions.

"An unaccented *a* forming a syllable at the beginning of a word can cause trouble in spelling, for it is often pronounced so lightly that it is hard to identify the sound." Write *against*, *asleep*, *across* on the board and have them pronounced. "When in doubt, it is best to consult the dictionary. Another spelling hazard with this sound is that the unaccented *a* is apt to be followed by a double consonant." Write *accuse*, *arrive*, *attempt*. "Here, too, it is wise to check in the dictionary if you are not sure."

Finally, there are those tricky words and syllables in which *a* does not stand for an *a*-sound at all; instead, it represents the sound of *o* as in *hot* or *o* as in *order*. This usually happens when *a* comes before *l* or after *w*, as in *ball* and *water*, and when *a* combines with *w* or *u*, as in *paw* or *caught*. The most dependable of these combinations is *w-a*. If a word or syllable begins with *w* and has the short-*o* or the *o-r* sound in it, the vowel is usually *a*." Write *water*, *wash*, *wander*, *warm*, *ward*, *dwarf* on the board and have them pronounced. Call upon volunteers to write the dictionary respellings for each one—*wo'ter*, *wosh*, *won'der*, *wôrm*, *wôrd*, *dwôrf*. "One thing to remember are the homonyms *warn* and *worn*." Write the two words on the board. Call attention to the difference in spelling, and have each word used in a sentence.

"The other combinations of *a* before *l*, *aw*, and *au* are not reliable at all. Unless you are sure you remember them correctly, it is best to check in the dictionary." To illustrate, write on the board *ball*, *doll*, *balloon*, and *balcony*. Call attention to the difference in spelling between *ball* and *doll*; the difference in pronunciation in *ball*, *balloon*, and *balcony*. Proceed in the same manner with *saw*, *sob*, *solid*; *paw*, *pot*, *polish*; *caught*, *bought*, *laugh*.

Sum up the lesson by organizing the information as follows:

Sounds which are nearly always represented by the vowel a alone:

1. The short sound of a.
2. The long sound of a standing alone as an accented syllable at the beginning of a word.
3. The long sound of a at the end of a syllable.
4. The sound of o as in hot or o-r as in order following w.

Sounds whose spelling must be memorized or checked in the dictionary:

1. The long sound of a in the middle of a word or syllable or at the end of a word.
2. The sound of a as in care.
3. The unaccented sound of a standing alone as a syllable at the beginning of a word.
4. The sound of o in hot before l and in words and syllables which you suspect may contain the combinations aw or au.

Sound which is nearly always represented by *a-r*.

The sound of a-r as in dark.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Fred crawled up the tall hill and paused to await the princes.
The impatient princes blamed their failure on the machine.
The word *spang* launched Fred far into space.
All words were not of equal value and quality.
He sauntered cautiously across the grass and halted before the strange carton.
The fair maiden stared in amazement at all the acorns in the tower.

Have any words that are spelled incorrectly entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read:

The sparkler began to fizz and crackle.
He followed a zigzag path up to the tower.
The witch's cat yawned and stretched.
Even princes can't have everything they desire.

Let's spell
these!

Call attention to the underlined words and discuss their spelling as follows:

fizz—note the double *z*

zigzag—note that this word is spelled exactly as it sounds

stretched—note the *t* which is not heard when the word is pronounced

desire—note the syllabic unit *de*—the *s* representing the *z* sound

Have the words entered in the spelling notebooks.

*Building a
spelling group*

Write the word *jingle* on the board and help the pupils to build a spelling group as follows:

"Write *jingle*. Change the *j* to *m*. What word have you made?" (*mingle*) "Write *mingle*. Change the *m* to *s*. What word have you made?" (*single*) Continue on, making *shingle* and *tingle*.

Lesson 7

(The Cabbage Princess)

All
*Reviewing
prefixes
im, dis, in*

Structural Analysis. Write the prefixes *im*, *dis*, and *in* on the board and elicit that they mean "not or opposite of." Give as examples: *improper*—not proper; *inactive*—not active; *disapprove*—not approve.

List the following words on the chalkboard, omitting syllabic divisions and accent marks. Call upon pupils to identify the prefix in each word, give the meaning of the root word, and explain how the prefix changes the meaning of the root.

dis like'	im per'fect	in com plete'	im prop'er
im pos'si ble	dis or'der	im pure'	dis be lief'
in ac'tive	dis hon'or	dis col'or	in de pen'dent

*Syllabifying
and accenting
prefixed words*

Then ask pupils to divide each word into syllables and indicate the most heavily stressed syllable. Recall the syllabication and accent rule that (1) words containing prefixes are usually divided between the prefix and the root word and (2) the accent usually falls on or within the root word.

All
*Spelling words
with prefixes
im, dis, in*

Spelling. Point out to the pupils that the prefixes *im*, *dis*, and *in* add quite a number of words to those they know how to spell. If the group is an able one, dictate the words below, asking them to add *in* to the words in the first column, *im* to the words in the second column, and *dis* to the words in the third column. If the group is a less able one, it might be well to write the words on the board and have the pupils write them on worksheets, adding the required prefixes.

<u>in</u>	<u>im</u>	<u>dis</u>
decent	personal	allow
accuracy	modestly	approval
attentively	moderate	credit
edible	probable	enchant
humane	possibility	organization
sanity	mortal	possess
sensible	movable	similarity
ability	proper	arrange

Have volunteers use some of the prefixed words in meaningful sentences.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The king was impatient and displeased with his daughter's inability to choose a husband.

He was disagreeable and impolite.

He regarded with disfavor his son's insufferable disobedience.

The Lord of the Forest made himself invisible and disappeared from view.

Everyone thought it improbable that he would discontinue the spell.

Their disbelief did him an injustice.

Have any words that were misspelled entered in the pupils' lists of difficult words.

Let's spell
these!

Write the following sentences on the board and have them read:

The prince was a conceited idiot.
The king was distressed that the princess refused every suitor.
There is not much splendor about a palace full of vegetables and animals.
The boy apologized for his insolent behavior.
Do you know that song about a unicorn?

Call attention to the underlined words and discuss their spelling as follows:

conceited—note the syllabic unit *con*—the *c* representing the soft s-sound—the *e* before *i* after *c*

idiot—note the adjacent pronounced vowels—the *o* in the unstressed final syllable

distressed—note that the word is spelled as it sounds—only the double *s* *needs to be remembered*

suitor—note the *ui* digraph representing the sound of *u* as in *rule*—the *or* suffix

splendor—note the *s-p-l* blend—the *or* ending

apologized—note the *a* standing alone as an unstressed first syllable and the *o* as an unstressed medial syllable

insolent—note the *o* in the unstressed second syllable—recall the word *insolence*, presented as a new word in "The Bully of Barkham Street" and call attention to the difference in spelling between the noun and the adjective

unicorn—note the long *u* as the accented first syllable—the *i* in the unstressed medial syllable—the *or* murmur diphthong

Have the words entered in the spelling notebooks.

Building
a spelling
group

Recall that on their first meeting the king called the Lord of the Forest an insolent wretch. Write the word *wretch* on the board and help the pupils build a spelling group as follows:

"Write *wretch*. Change the *wr* to *f*. What word have you made?" (*fetch*) "Write *fetch*. Change the *f* to *k*. What word have you made?" (*ketch*) "Write *ketch*. Add *u-p* to the end. What word have you made?" (*ketchup*) Continue on, making *sketch* and *stretch*. If no one knows the meaning of *ketch*, have a pupil find it in the dictionary and read the definition to the group.

Lesson 8

(W-A-T-E-R)

All
Reviewing
symbols for
sounds of
e and u

Using the Dictionary. Place on the board the following key words and dictionary symbols for the sounds of *e* and *u*. Discuss with the pupils where these key words may be found in a dictionary. (On or near the first page and also at the foot of the pages.)

- | | |
|-------------------------|------------------------|
| 1. e as in let, best | 4. u as in cup, butter |
| 2. ē as in equal, be | 5. ù as in full, put |
| and y in pretty | 6. ü as in rule, move |
| 3. er as in term, learn | 7. ū as in use, music |

Using the list of words below, ask individual pupils to pronounce each word and tell which key word stands for that sound of *e* or *u*. (The number of the key word is indicated for the teacher's convenience.)

lesson (1)	dumb (4)	continue (7)
value (7)	turn (3)	needle (2)
complete (2)	deaf (1)	jerked (3)
pushing (5)	verb (3)	truth (6)
unite (7)	perfect (3, 1)	fierce (2)
stood (5)	pump (4)	smooth (6)

All
Descriptive
words and
phrases

Language Development. To provide practice in skimming, and to provide an opportunity for pupils to become more aware of the use of descriptive language, duplicate the following exercise and distribute copies to the pupils for independent work. (Accept any answers that can be justified.)

A. On the line after each sentence, write a word or phrase that means the same as the underlined phrase.

1. She had been severely shaken by the wild sounds.
(greatly upset) _____
2. She knew he'd say, "Send her packing!"
(fire her; send her away) _____
3. Annie struggled to find the right words.
(to think of the right things to say) _____
4. "I know you did it out of pity."
(because you were sorry for her) _____
5. "Captain Keller won't like this. But I'll talk him around."
(I'll persuade him to agree) _____
6. They could watch her to their hearts' content through the window.
(as much as they wanted) _____
7. The two weeks' time in the garden house was running out.
(would soon be over) _____
8. Helen shaped the words back obediently. But her heart wasn't in it.
(she didn't really want to; she wasn't really interested) _____
9. ...a light flooded across her face.
(her face lit up) _____
10. Helen frowned as if she were heading into another rage.
(becoming angry again) _____

B. Skim the story to find words or phrases that describe Helen when Annie first started to teach her.

(completely wild, a little tin god, willfulness, little savage, phantom) _____

C. Skim the story to find words or phrases that show us how the author describes things.

How does the author tell us—

- Page 90. that Kate was worried? (Her thoughts were too troubling)
that James had changed his mind? (took just the opposite tack)
- Page 91. that Annie was very anxious to plead her case? (was too impatient to listen)
- Page 93. what the garden house was like? (It has one room, but it's quite lovely)
- Page 94. that Helen was beginning to accept Annie? (Helen didn't shrink away)
- Page 96. how Annie hoped Helen would be when they left the garden? (a Helen who grasped the meaning of words)
how Helen greeted her father? (with a cry of joy)
- Page 97. why Helen didn't want lessons that day? (The smells of spring were pouring in or the outdoors was calling too strongly)
- Page 98. how the old well house felt to Helen? (cool dampness)
what the water coming from the pump was like? (icy flow)

All
Spelling words
containing
sounds of e

Spelling. Recall that it is usually easy to spell words or syllables containing a short-vowel sound—the sound is usually represented by the letter with which it is associated. As examples, write on the chalkboard: *pack, peck, pick, pock, puck*. Point out that this is true of most words containing the short-e sound: *second, attention, dwell, intend, spelling, best*.

Warn the pupils, however, that they must be on the alert for exceptions in connection with the short-e sound. Many words contain the irregular *ea* digraph; for example, *deaf, thread, breath*. These have to be memorized as they are met. One way is to build and remember spelling groups, such as *bread, dead, dread, head, lead, read, spread, stead, tread, thread, meadow, instead*.

As in the case of other vowels, words containing the long-e sound are tricky. Sometimes the long-e sound is represented by *e* in the middle of the word or syllable, followed by silent *e* at the

end, as in *scene, here, complete*. But it is very often represented by the digraphs *ea, ee, ei, ie*, as in *teach, needle, receive, weird, believe*, and even by *eo* as in *people* and *ey* as in *key*.

If the long-e sound comes at the end of a word or syllable, it may be represented by *e*, as in *region, fever, decent, we*, by *ea* as in *feature, reason, beaver*, by *ei* as in *neither*, or by *y* as in *baby, lady, cozy*.

If the long-e sound stands alone as an initial stressed syllable it is usually represented by *e*, as in *even, equal, evil*, but it may be represented by *ea*, as in *eager, eagle, easel*, *ee* as in *erie*, or *ei* as in *either*.

Unless a word has been seen or used so often that you are sure of the correct spelling, it is best to check in the dictionary for all words containing the long-e sound.

The same is true of words containing the sound of *er* as in *term*. This sound can be represented by *er* as in *germ*, *ear* as in *earth*, *ir* as in *first*, *ur* as in *turn*, or *or* as in *work*. In such cases, the spelling must be memorized, and unfamiliar words should always be checked in the dictionary.

Memorizing the spelling of words containing the long-e sound or the sound of *er* as in *term* is helped by noticing them particularly when you come across them in reading, and by learning them in spelling groups. Recall the following spelling groups which have been built by the pupils in previous spelling lessons:

eel, creel, feel, heel, keel, kneel, peel, reel, steel, wheel,
alley, galley, valley, key
feat, beat, cheat, heat, meat, neat, peat, seat, treat, wheat
preach, peach, beach, bleach, reach, teach, teacher
sheath, heath, beneath, wreath
tear, clear, dear, fear, gear, hear, near, rear, sear, shears, smear
yield, field, shield, wield

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

We didn't receive a key when we rented that house in the valley.
It wasn't easy to teach a deaf girl with a bad temper.
We learn to spell best by keeping our attention on the lesson.
She used a needle and string to thread the beads into a perfect pattern.
Will you return the shears to me next week, please?

Have any misspelled words entered in the pupils' lists of difficult words.

Let's spell
these!

Write the following sentences on the board and have them read:

Helen was stubborn and threw temper tantrums to get her own way.
It is difficult to communicate with someone blind and deaf.
Helen worked with deep concentration, trying to absorb the new lessons.
She had little contact with other people.
She worked obediently but accomplished little.

Call attention to the underlined words and discuss their spelling as follows:

stubborn—note the double *b*, the *or* representing the sound of *er* as in *term* in the unaccented syllable

tantrums—note that this word is spelled exactly as it sounds

communicate—note the double *m*, the *c* representing the hard *k*-sound before a

concentration—note the initial syllabic unit *con*, the *c* representing the soft *s* sound before *e*, the *tion* suffix. Elicit the root word *concentrate*.

absorb—note the *a* in the unstressed initial syllable

contact—note that it is important to pronounce this word carefully, so that the final *t* is heard—many people say *kon'tak*

obediently—note the *o* in the initial unstressed syllable—the *e* representing the long-e sound in the open syllable—the *i* representing the long-e sound in the third syllable—the *e* in the unstressed fourth syllable—the *ly* suffix

accomplished—note the *a* in the unstressed first syllable—the double *c*

Have the words entered in the spelling notebooks.

**Building
spelling
groups**

Write the word *verb* on the board and have it pronounced. Help the pupils to build a spelling group as follows:

"Write *verb*. Change the *v* to *h*. What word have you made?" (*herb*) "Write *herb*. Change the *h* to *p* and add *s-u* to the beginning of the word. What word have you made?" (*superb*) "Write *verb*. Change the *v* to *sh* and add *e-t* to the end. What word have you made?" (*sherbet*) "Write *verb*. Add *a-d* to the beginning. What word have you made?" (*adverb*) Encourage the pupils to remember *verb*, *herb*, *superb*, *sherbet*, *adverb* as a spelling group.

"Now write *week*. Change the *w* to *ch*. What word have you made?" (*cheek*) "Write *cheek*. Change the *ch* to capital *G-r*. What word have you made?" (*Greek*) Continue on, making *leek*, *meek*, *peek*, *reek*, *seek*, *sleek*. Elicit homonyms for *week* (*weak*), *leek* (*leak*), *peek* (*peak*).

PROGRESS CHECK

**All
Syllabifying
and accenting**

Syllabication and Accent. To check the children's ability to divide words into syllables and indicate accented syllables, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Say each word softly to yourself. If it has more than one syllable, divide it into syllables and place the accent mark or marks.

con ceit'	ram' ble	flagged
u' ni corn	du' bi ous	will' ful ness
re sem' ble	sal' vage	ab sorb'
hearth	in com' plete'	un like' ly
mim' ic	zig' zag	stub' born
id' i ot	trag' e dy	re u nite'
roy' al ty	a pol' o gize	ex e cu' tion
im pure'	home' ward	ac com' plish ment

**All
Recognizing
dictionary
respellings**

Dictionary Usage. To test the pupils' recognition of dictionary respellings, duplicate the following exercise and distribute copies to the pupils. (Answers are indicated.)

The first word in each row across is the respelling of one of the two words at the right. Draw a line under the correct word for each respelling. Use the key to help you.

Key: hat, āge, cāre, bārre; let, ēqual, tērm; it, īce; hot, ōpen, ōrder; cup, fūll, rūle, ūse; taken

1. tērē	<u>turf</u>	tough	11. fērs	<u>fierce</u>	fires
2. swīn	swim	<u>swine</u>	12. wērd	ward	<u>word</u>
3. sūt	<u>suit</u>	sweet	13. fērst	<u>fist</u>	<u>first</u>
4. tāk	<u>take</u>	tack	14. lērn	lean	<u>learn</u>
5. wins	winks	<u>wince</u>	15. cūd	<u>could</u>	cold
6. sōr	sour	<u>soar</u>	16. mād	<u>maid</u>	mad
7. būt	<u>boot</u>	bout	17. hērd	hard	<u>heard</u>
8. sesh' an	season	<u>session</u>	18. ār	<u>air</u>	are
9. ū nīt'	<u>unite</u>	unit	19. brot	<u>brought</u>	brown
10. rij' id	<u>rigid</u>	rigged	20. hārth	earth	<u>hearth</u>

**All
Completing
similes**

Language Development. To check the pupils' comprehension of the term *simile*, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Complete the following phrases to make similes. Use the words from the list below.

- | | |
|---------------------------------|----------------------------------|
| 1. as big as a (<u>house</u>) | 6. as high as the (<u>sky</u>) |
| 2. as sly as a (<u>fox</u>) | 7. as warm as (<u>toast</u>) |
| 3. as wise as an (<u>owl</u>) | 8. as white as (<u>snow</u>) |
| 4. as hard as a (<u>rock</u>) | 9. as heavy as (<u>lead</u>) |
| 5. as sweet as (<u>honey</u>) | 10. as clear as (<u>glass</u>) |

rock	glass	snow	fox	owl
toast	giant	lead	honey	sky

Spelling. The following words have been presented as special spelling words in the lessons in this unit: *fizz, zigzag, stretch, desire, conceited, idiot, distressed, suitor, splendor, apologized, insolent, unicorn, stubborn, tantrums, communicate, concentration, absorb, contact, obediently, accomplished.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils should be able to write all the sentences. With slower groups, it may be necessary to dictate only a few of the sentences, selected by the teacher, and the underlined words from the rest of the sentences.

NOTE. Remember to make the necessary deletions or additions if fewer or more than the suggested spelling words have been taught.

1. The king was distressed that his son was such a conceited idiot.
2. We all desire to communicate and have contact with others.
3. The princess apologized to her suitor for her father's insolent manner.
4. The child was absorbed in watching his soda fizz.
5. Much can be accomplished by concentration on the job.
6. The unicorn stretched and trotted obediently down the zigzag path.
7. The stubborn little girl threw a temper tantrum when she couldn't have her own way.

Lesson 9

(The One You Don't See Coming)

Structural Analysis. Elicit that a prefix is a syllable placed at the beginning of a root word which changes the meaning of the root. Explain that the prefix *mid* means "of, in, or near the middle," and use *midnight* and *midstream* as examples.

Write the following words on the board and ask pupils to pronounce each word and tell how it should be divided into syllables. Then go through the list again and have the pupils indicate how the prefix *mid* has changed the meaning of each root word. To strengthen word meaning, have some of the words used orally in sentences. (Syllabic divisions are indicated for the teacher's convenience.)

mid way
mid day
mid land

mid af ter noon
mid morn ing
mid sum mer

mid win ter
mid riv er
mid west

Using the Dictionary. 1. Remind the pupils that the dictionary respells words to show how they should be pronounced. It also uses marks to show which vowel sound to use in pronouncing the word. Recall dictionary markings and key words. Then have the pupils read the following sentences on the chalkboard:

It is natural to fall asleep at night.
They waited on the level ground by the river.
One hunter was the chief's cousin.
A spear was his only weapon.
He tried to focus his attention on the water hole.

Ask the pupils to repeat the underlined words and tell how many syllables are heard in each word and which syllable is accented. Call attention to the fact that some words have different vowel sounds in the first, accented syllable but that the soft vowel sound heard in the final, unaccented syllable sounds much the same in all the words. Have the pupils repeat the words, just as if they were speaking to someone, to see if they can detect the similar vowel sound in the unaccented syllables.

Recall that the dictionary does not use a letter of the alphabet to show this soft vowel sound in unaccented syllables. It uses a special sign, like an upside-down e, which we call the *schwa*. Demonstrate on the board (ə). The schwa stands for the sound of the second a in *natural*, the second e in *level*, the i in *cousin*, the o in *weapon*, and the u in *focus*.

Write the dictionary respellings of the words on the board and have them pronounced:

nach'ərel

lev'əl

kuz'ən

wep'ən

fō'kəs

If anyone comments on the unaccented second syllable in *natural*, have the word repeated in a conversational tone, so that the pupils can hear that this soft vowel sound, too, is the same as the soft vowel sound heard in the other unaccented syllables.

Give additional practice in interpreting the schwa sound by having the pupils read these respellings, presented on the board, and tell the words for which they stand.

mel'ən (melon)	riv'ər (river)
môr'səl (morsel)	wo'tər (water)
wol'rəs (walrus)	hun'tər (hunter)
trav'əl (travel)	trā'tər (traitor)
kof'ən (coffin)	sü'tər (suitor)

Individual
Using
guide words

2. This exercise may be distributed to the pupils for independent work.

Find each entry word below in the dictionary. After each word, write the two guide words from the page in the dictionary on which the word appears. Then write one meaning given in the glossary.

<u>Word</u>	<u>Guide Words</u>	<u>One Meaning</u>
curious	_____	_____
steal	_____	_____
brush	_____	_____
wrestle	_____	_____
trail	_____	_____
jerk	_____	_____
stamp	_____	_____

All
Prefix mid
Vowels in
unaccented
syllables

Spelling. Remind the pupils to add the prefix *mid* to their list of prefixes in their spelling notebooks.

The vowels in unstressed syllables can cause difficulty in spelling because they are usually spoken so lightly that it is almost impossible to tell which vowel letter is used to represent the sound. Point out that other methods the pupils have learned can sometimes be used to determine which vowel to use in an unstressed syllable. Suffixes are usually unstressed, but if the pupils have taken the trouble to memorize the spelling of suffixes, as suggested previously, they will know which vowel is required. Sometimes, too, it helps to think of the root word. To demonstrate, use the word *beautiful*. The pupils should know that *u* is used in the suffix *ful*. The root word of *beautiful* is *beauty* and they should know that the *y* would be changed to *i* when *ful* was added, and so know that the vowel in the unstressed second syllable must be *i*.

There are many words, however, that do not contain clues to the vowels to be used in unstressed syllables, and one must rely on memory for the correct spelling. If pupils are having trouble spelling unstressed syllables, suggest that they read one or two paragraphs of any handy reading material each day, pick out all the words with unstressed, lightly spoken syllables, and notice which vowel is used in each one. In this way, they should soon become familiar with the spelling of most of the common words that come in this category. Stress, however, that whenever they are not absolutely sure of the spelling of a word, they should check in the dictionary.

Point out to the pupils that words containing the various sounds of *u* are apt to be tricky. In spelling them, we have to rely on memory and should always check in the dictionary if we are not sure we have remembered them correctly. Illustrate as follows:

"In most words, the short-*u* sound is represented by the letter *u*." Write *summer*, *jump*, *mustard* on the board. "But we cannot take this spelling for granted, for there are many words in which *o* represents the short-*u* sound." Write *mother*, *cover*, *oven*, *honey* on the board. "Sometimes, too, the short-*u* sound is represented by *ou*." Write *country*, *couple*, *cousin*, *enough*.

Spelling words
containing
sounds of u

"There is yet another spelling for the short-*u* sound. Fortunately there are only two words in this group, so you shouldn't have any trouble remembering them." Write *flood* and *blood* and have them pronounced.

"The long-*u* sound is a little more certain. It is nearly always represented by the letter *u*." Write *huge*, *argument*, *humid* on the board. "The chief exceptions are the words in which *ew* represents the long-*u* sound. Fortunately, these can be memorized as a spelling group." Have the pupils recall the spelling group based on the word *knew*: *knew*, *dew*, *few*, *hew*, *mew*, *new*, *pew*, *stew*; and note the homonyms *hew*, *hue*; *yew*, *you*, *ewe*.

"The *u* sound in *put* is usually spelled with double *o*. The few that are spelled with *u* are easy to remember." Recall the spelling group based on *put*: *put*, *pull*, *full*, *bull*, *bush*, *push*; *could*, *would*, *should*.

"There are more spellings for the sound of *u* as in *rule*. Usually words containing this sound are spelled with double-*o*, but remember the spelling groups we have made for this sound." Have the pupils recall the spelling groups based on *move*, *fruit*, *brute*, and *dune*.

move, *prove*
fruit, *suit*, *juice*, *sluice*, *bruise*, *cruise*
brute, *flute*, *jute*, *lute*
dune, *June*, *prune*

Recall, as well, *shoe*, *canoe*; *do*, *to*; *who*; *two*; *through*; *clue*, *blue*, *glue*; *brew*, *chew*, *drew*, *flew*, *grew*, *threw*.

Sum up as follows:

When spelling words containing the sounds of *u*—

1. if it is a short-*u* sound as in *cup*, try the letter *u*. If that doesn't look right, try *o*. If it still doesn't look right, try *ou*. If you are still uncertain, check in the dictionary.
2. if it is the long-*u* sound as in *use*, recall the spelling group based on *knew*. If it isn't one of these words, use *u*.
3. if it is the sound of *u* as in *put*, recall the spelling group based on *put*. If it isn't one of those words, use double *o*.
4. if it is the sound of *u* as in *rule*, try double *o*. If it doesn't look right, recall as many of the spelling groups as you can of the various spellings representing the sound of *u* as in *rule*. If it isn't one of those words, look in the dictionary.
5. Always check in the dictionary if you are not sure of the spelling of a word.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The leaves rustled as the wind blew through the jungle.
Sleep loosened his hold and pushed him into the river.
It grew dark as clouds moved across the moon.
There were no footprints and no signs of a struggle in the woods.
It is curious how stupid some hunters could be.
They argued over who shook the branch.

Have any misspelled words entered in the pupils' lists of difficult words.

Let's spell
these!

Write the following sentences on the chalkboard and have them read:

A leopard lurked in the dense bushes.
Biafu wrestled with sleep, but sleep won.
Wild animals prowl through the jungle.
Sleep is the stealthiest animal of all.
Biafu answered their questions with dignity.

Call attention to the underlined words and discuss their spelling as follows:

leopard—note the *eo* representing the short-*e* sound—the *a* in the unaccented syllable

lurked—note the *ur* representing the sound of *er* as in *term*

wrestled—note the digraph *wr* with the silent *w*—the *t* which is scarcely heard when the word is pronounced

prowl—note the *ow* representing the *ou* sound
stealthiest—note the irregular digraph *ea* representing the short-*e* sound—the *i* representing the long-*e* sound—the *est* ending. Have the root word identified and spelled— *stealthy*
dignity—note that this word is spelled exactly as it sounds

Have the words entered in the spelling notebooks.

Recalling a
 spelling group

Building a
 spelling group

Call attention to the word *prowl* and have the pupils recall the spelling group *growl, fowl, howl, owl, prowl, scowl, yowl*.

Write *stealthiest* on the chalkboard and help the pupils to build a spelling group as follows: "Write *stealthiest*. Change the *st* to *h*. What word have you made?" (*healthiest*) "Write *healthiest*. Change the *h* to *w*. What word have you made?" (*wealthiest*) Have the root words *stealthy, healthy, and wealthy* identified. Call attention to the fact that these words also have a suffix—*y*. Have the root words *stealth, health, wealth* identified. Have the pupils write *stealthy, healthy, wealthy* and add the suffix *er* to each one— *stealthier, healthier, wealthier*.

Encourage the pupils to memorize the spelling group *stealth, stealthy, stealthier, stealthiest; health, healthy, healthier, healthiest; wealth, wealthy, wealthier, wealthiest*.

Lesson 10

(The King O' The Cats)

Using the Dictionary. Write the key words for the sounds of *i* on the board:

i as in *it, pin*

T as in *ice, five*

Remind the pupils that the dictionary shows the difference in the long and short vowel sounds by marking the long sound of *i* with a little line. Pronounce the following words and ask pupils to tell which key word shows the sound of *i*.

winter (*i*)

wild (*i*)

ideas (*i*)

wife (*i*)

digging (*i*)

light (*i*)

still (*i*)

why (*i*)

sitting (*i*)

Spelling. "As in the case of most vowels, the short sound of *i* in a short word or in an emphasized syllable is usually represented by the vowel *i*." Write *mimic, snip, insolent* on the board. "There are a few words, however, which use *y* to represent the short-*i* sound." Write *system, rhythm, mysterious, hypnotize* on the board. "There are some irregular spellings as well." Write *built* and *busy* on the board. "For these, you must rely on memory. Try to take special note of such words as you come upon them in your reading. When spelling an unfamiliar word containing the short-*i* sound, look it up in the dictionary if there is anything about it which suggests that it might be spelled with *y* or some other vowel or vowel combination instead of *i*."

"The sound of *i* in unstressed syllables is often hard to detect." Write *admiration, testimony, unicorn* on the board and have them pronounced. "If you are not absolutely certain which letter should be used in an unstressed syllable, it is best to check in the dictionary."

"Sometimes the sound of *i* in an unstressed syllable can really be misleading." Write *salvage, courage, necklace* on the board and have them pronounced. Call attention to the short-*i* sound in the unstressed syllable and the spelling in each case. "Here again, you have to rely on memory or check in the dictionary."

"Words containing the long-*i* sound are tricky." Write *swine, eyes, sign, high, height* on the board and call attention to the various spellings representing the long-*i* sound. "Once again, it is a case of memory or checking in the dictionary."

"There are a few instances in which you can be fairly certain of the spelling of the long-*i* sound. If the long-*i* sound is heard alone in a stressed syllable at the beginning of a word, it is represented by the letter *i*." Write *item, idea, icicle* on the board as examples.

"If the long sound of *i* is heard at the end of a syllable, it is usually represented by the letter *i*." Write *vibrate, triumph, library* on the board as examples. "There are a few exceptions, in which *y* is used instead of *i*. Two you have learned are *motorcycle* and *encyclopedia*. Such words have to be memorized as they are met."

All
 Reviewing
 dictionary
 symbols for
 sounds of *i*

All
 Spelling words
 containing
 sounds of *i*

"If the long-*i* sound is heard at the end of a word, it is usually represented by the letter *y*." Write *sky*, *deny*, *reply* on the board as examples. "There are, however, some exceptions which have to be remembered." Write on the board *die*, *lie*, *hie*, *lie*, *pie*, *tie*, *vie*; *rye*; *hi*; *high*, *nigh*, *sigh*, *thigh*.

Sum up the lesson as follows:

- Short *i* in a stressed syllable—use *i*. Check if you think it might possibly be *y* or another vowel or digraph
- Short *i* in an unstressed syllable—check if not sure which letter to use
- Long *i* in a stressed syllable at the beginning of a word—use *i*
- Long *i* at the end of a syllable—use *i*. Remember the few exceptions
- Long *i* at the end of a word—use *y*. Remember the exceptions.
- Long *i* in any other location—remember or check

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

- Long live Tom Tildrum, King of the Cats!
- The cat by the fireside was busy licking his white paws.
- Why should I deny that a cat has nine lives?
- He was silent, but I saw his eyes light up.
- He seemed to be a typical cat, but he liked to ride a bicycle.

Have any misspelled words entered in the lists of difficult words.

Let's spell
these

Write the following sentences on the board and have them read:

- Budgies are sometimes called parakeets.
- Davey's attention was diverted by the bird.
- He had saved ten cents from last week's allowance.
- The cat shrieked and dashed up the chimney.
- The king's coffin was covered with a black velvet pall.

Call attention to the underlined words and discuss their spelling as follows:

- budgies*—note the *dg* representing the *j* sound—point out that the singular form is *budgie*, and does not end in a *y* as might be expected
- diverted*—note that the *i* in the unstressed syllable may be pronounced with the long or short sound—the *er* representing the *er* sound as in *term*
- allowance*—note the *a* in the unstressed initial syllable—the double *l*—the *ow* representing the *ou* sound—the *a* in the unstressed final syllable
- shrieked*—note the *ie* representing the long-*e* sound and following the rule *i* before *e* except after *c*
- pall*—note the *a* representing the short-*o* sound—the double *l*

Have the words entered in the spelling notebooks.

Recalling
spelling
groups

Write the word *pall* on the board and have the pupils recall the spelling group *all*, *ball*, *call*, *fall*, *hall*, *mall*, *pall*, *small*, *stall*, *tall*, *thrall*, *always*, *already*.

Write the word *budgie* on the board and recall the spelling group *judge*, *budge*, *drudge*, *fudge*, *grudge*, *nudge*, *sludge*, *smudge*, *trudge*.

Lesson 11

(What Causes Our Dreams?)

Individual
Reviewing use
of accent mark

Syllabication and Accent. Recall with the pupils that the accent mark is used to indicate the syllable which is given greater or greatest stress. Remind them that when you pronounce a word that has more than one syllable, you pronounce one of the syllables with more force than others. Have the following words pronounced, divided into syllables, and the accent mark placed on the proper syllable. Lead the pupils to realize that the accent mark helps them to pronounce a word correctly.

re fresh'
reg' u late

vo' cal
in ject'

want' ed
sleep' y

tis' sue
re ac' tion

ad vice'
tour' ist

or' gan
ab sorb'

All
Noting light
and heavy
accent

"Listen to what happens when we pronounce these words: *superstition*, *information*, *satisfaction*. Let's look in the dictionary to check the respelling for *superstition*. Do you notice that this word has two accent marks? Which syllable has the heavy accent? Which syllable has the light accent? How does the placement of the accents help you to pronounce the word?" Explain to the pupils that the heavy accent mark is called the *primary* accent and the light accent mark is called the *secondary* accent.

Have the pupils check in their dictionaries to verify the placement of the accents on the words below.

in ter' pre ta' tion
guar' an tee'
ed' u ca' tion
man' u fac' ture

rep' u ta' tion
in' vi ta' tion
im' per fec' tion
dis' re spect' ful

Individual
Reviewing
accents in
compound
words

Recall with the pupils that when we pronounce most compound words we stress the first syllable more strongly, while the second part of the compound usually receives a lighter stress. It might be well to point out that a few compounds have equal stress on both syllables: for example, *home' made'*, *half' way'*, *up' hill'*.

Place the following words on the board and call upon individuals to pronounce each word, divide it into syllables, and indicate which syllables should be marked with the primary and secondary accents. (Syllabication and accent has been indicated for the teacher's convenience.)

home' sick'
out' let'
un' der stand' ing
ice' berg'

girl' friend'
some' thing'
fin' ger nail'
break' through'

All
Introducing
suffix ous

Structural Analysis. Recall with the pupils the purpose and use of a suffix. Ask the pupils to give a few examples. Then present the following sentences on the board:

The lion gave a thunderous roar.
Is it dangerous to walk in your sleep?
I had an adventurous time in my dreams.
Those berries are poisonous.
The witch prepared a mysterious brew.
What a mischievous kitten!

Read the sentences orally and discuss the meaning the suffix *ous* has in the underlined words. Through discussion, lead the pupils to the generalization that *ous* added to a root word qualifies its meaning to "full of" or "like a"; for example, *dangerous*, full of danger; *thunderous*, like thunder. The pupils should note the changes in some root words when *ous* is added; for example, *adventure*, *adventurous*; *mystery*, *mysterious*; *mischievous*, *mischievous*.

Point out that the suffix *ous* is sometimes added to roots which are not of English origin and so cannot be readily identified, such as *dubious*, *curious*, *cautious*, *conscious*.

All
Spelling
words with
suffix ous

Spelling. As in the case of most suffixes, it is simple to add *ous* to root words if you have memorized the spelling of the *ous* suffix; for example, *danger*, *dangerous*; *thunder*, *thunderous*.

When words end in final silent *e*, the *e* is usually dropped before *ous* is added—*adventure*, *adventurous*; *nerve*, *nervous*. There are two exceptions to this rule, however. If a word ends in *ge*, with the *g* representing the soft *j* sound before *e*, the *e* is left in when *ous* is added—*courage*, *courageous*; *gorge*, *gorgeous*—to make sure that the *g* keeps the soft sound. And if a word ends in *ce*, with the *c* representing the soft *s* sound, the *e* is dropped and an *i* is put in its place when *ous* is added—*grace*, *gracious*; *space*, *spacious*—and the *ci* represents the *sh* sound.

If a word ends in *y*, the *y* changes to *i*, just as you would expect, when *ous* is added—*mystery*, *mysterious*; *victory*, *victorious*.

If a word ends in *f*, the *f* changes to *v* before *ous* is added—*mischief*, *mischievous*; *grief*, *grievous*.

In many cases the suffix *ous* is added to roots which are not recognizable words, or to roots in which other changes occur before some endings are added—*dubious*, *curious*, *cautious*, *conscious*; *religion*, *religious*; *suspicion*, *suspicious*; *number*, *numerous*. Sometimes words of this kind can be spelled easily if we spell them syllable by syllable; for example, *nu mer ous*, *du bi ous*, *cu ri ous*. Others have to be remembered. Always check in the dictionary if there is any doubt as to how a word ending in *ous* should be spelled.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

She dreamed she had a mountainous pile of dishes to wash.

He was nervous of the venomous snakes in the woods.

Some dreams are humorous and some are ridiculous.

The mischievous puppy made a vicious attack on an old shoe.

There was a gorgeous sunset last night.

Have any misspelled words entered in the pupils' lists of difficult words.

Gather together in a group those pupils who have trouble remembering when to change *y* to *i* before adding a suffix. Recall with the pupils that root words ending in *y* preceded by a consonant change the *y* to *i* before adding *ed*, *er*, or *es*. Demonstrate by writing on the board *city-cities*, *carry-carrier*, *hurry-hurried*, *dry-drier*, *fly-flies*, *try-tried*. Ask why this change is not made when adding *ing* and lead the pupils to see that two *i*'s coming together would look very awkward. Write on the board *worrying*, *trying*.

Write on the board *boys*, *Sundays*, *played*, *obeyed* and ask why the *y* is not changed to *i* in these words. Lead the pupils to see that in each of these words the *y* is preceded by a vowel, not a consonant.

Recall with the group that when final *y* is the suffix *y* which has been added to a root word, the *y* changes to *i* before any other suffix is added. As examples, write on the board *lucky-luckily*, *funny-funnier*, *tricky-trickiness*. Point out that this also happens in such words as *happy-happily-happier-happiest-happiness*, and *busy-busily-busier-busiest-business*, even though the suffix is attached to roots that are not recognizable English words.

For additional practice, distribute the following exercise to the pupils for independent work, directing them to follow the directions given. (Answers are indicated.)

Add es to

theory (theories)

activity (activities)

memory (memories)

Add er to

sleepy (sleepier)

hungry (hungrier)

noisy (noisier)

Add ed to

study (studied)

marry (married)

hurry (hurried)

Add est to

happy (happiest)

sorry (sorriest)

windy (windiest)

Add ing to

carry (carrying)

worry (worrying)

baby (babying)

Add ous to

fury (furious)

industry (industrious)

vary (various)

Write the following sentences on the board and have them read:

There are many chemical substances in our bodies.

We return to consciousness when we awaken.

Do you have some tissue paper?

What is the theory about the source of our dreams?

Bandages are made of absorbent material.

Fear stimulates our reactions to danger.

Call attention to the underlined words and discuss their spelling as follows:

substances—note the *a* in the unstressed second syllable—the *c* representing the soft *s* sound before *e*

consciousness—note the initial syllabic unit *con*—the *sci* representing the *sh* sound—the suffixes *ous* and *ness*

tissue—note the *ss* representing the *sh* sound—the *u* representing the sound of *u* as in *rule*

Individual
Reviewing
changing y to
i before adding
certain endings

All
let's spell
these!

theory—note the adjacent pronounced vowels—the long *e* in the open syllable and the *o* in the unstressed second syllable

source—note the *our* representing the *or* sound as in *order*—the *c* representing the soft *s* sound before *e*

absorbent—note the *a* in the unstressed first syllable—the *or* murmur diphthong—the *e* in the unstressed third syllable

material—note the *a* in the unstressed first syllable—the long *e* in the stressed syllable—the pronounced adjacent vowels *i* and *a* in the unstressed third and fourth syllables

stimulate—note that this word is easily spelled syllable by syllable

reactions—note the adjacent pronounced vowels—the *tion* suffix. Ask a pupil to tell and spell the root word *react*.

Have the words entered in the spelling notebooks.

Building
spelling
groups

Help the pupils to build spelling groups as follows:

"Write *source*. Change the *s* to *c* and the *c* to *s*. What word have you made?" (*course*)

"Write *tissue*. Drop the *t*. What word have you made?" (*issue*)

"Write *dream*. Change the *dr* to *b*. What word have you made?" (*beam*) "Write *beam*. Change the *b* to *cr*. What word have you made?" (*cream*) Continue on, making *gleam*, *ream*, *scream*, *seam*, *steam*, *stream*, *team*. Ask the pupils which words are homonyms—*seam*, *seem*; *team*, *teem*. Have both forms spelled and the words used in meaningful sentences.

Lesson 12

(Why Is a Black Cat Considered Bad Luck?)

Using the Dictionary. Write on the board the key words for the sounds of *o*:

o as in *hot*, *rock* *ō* as in *open*, *go* *ô* as in *order*, *door*

Point out that the long and short sounds of the vowel *o* are marked in the same manner as the long and short sounds of the other vowels.

Note the key words for the *ô* sound and have them pronounced as the pupils listen for the sound associated with the *or* murmur diphthong.

Pronounce *fall*, *because*, *paw*, *water* as the pupils listen for the similarity in the vowel sounds. Explain that *a* before *l*, *a* after *w*, *au*, and *aw* usually have the short-*o* sound.

NOTE. The short-*o* sound is used for *a* before *l*, *a* after *w*, *au*, and *aw* in most parts of Canada. If the school is in an area where these letters represent the sound of *ô* as in *order*, the lesson will need to be changed accordingly. In Canada, both pronunciations are correct.

Write the following words on the board and ask the pupils to indicate the key word that shows the sound of *o*.

course (ô)	dawn (o)	vocal (ō)	pall (o)
ocelot (o)	suppose (ō)	throat (ō)	draw (o)
mortal (ô)	bodies (o)	cords (ô)	roar (ô)
walrus (o)	ocean (ō)	cough (o)	below (ō)

All
Reviewing
dictionary
symbols for
sounds of *o*

Language Development. Elicit that a synonym is a word that means the same or nearly the same as another word. Lead the pupils to see that knowing synonyms for various words will help to increase their vocabulary and make their writing more interesting.

Present on the board the following words and their synonyms. The first word in each pair appears on the indicated page of the reader.

Page 124: actual - real
entice - lure
originated - began
earliest - first

Page 126: contentment - satisfaction
vibration - throbbing
domesticated - tamed
Page 127: considered - thought

Direct the pupils to turn to page 124 and skim the page to find the word *actual*. Have them find the sentence in which the word appears, and then substitute the synonym for it. Point out that

these words may be used interchangeably without affecting the meaning of the sentence. Repeat this procedure with the remainder of the words.

List the following words from the story on the board. (Possible synonyms are indicated.)

tales (stories)	luck (fortune)
maiden (girl)	worship (adore)
quickly (swiftly)	sacred (holy)
ancient (old)	captured (caught)
ocean (sea)	cougar (wildcat)

"Let's see if we can think of synonyms for these words." (Encourage pupils to try many words. Even though their responses might not be appropriate, it could stimulate the thinking of others.) Call upon volunteers to offer words, and when the group approves a suggestion, have each word used in a sentence. If pupils have difficulty thinking of synonyms, have a pupil consult the dictionary for assistance.

All
Spelling words
containing
sounds of o

Spelling. Recall the sounds of *o* as in *hot* and *rock*, *ō* as in *open* and *go*, *ô* as in *order* and *door*, and *o* in unaccented syllables, as in *lemon* and *favor*.

"In most cases, a word or a syllable containing the short-*o* sound is spelled with the vowel *o*." Write *knock*, *often*, *box*, *song* on the board as examples.

"There are some exceptions to remember, however." Write *brought*, *hall*, *walls*, *causing*, and *crawl* on the board and have them pronounced. "We have already built a spelling group which includes the word *brought*." Have the pupils recall *bought*, *brought*, *fought*, *sought*, *thought*, *ought*. "If you remember this group, you should have no trouble spelling the words in it."

"If the short sound of *o* is heard after the consonant *w*, you can be sure an *a* is used in the spelling to represent the short-*o* sound." Write *walls*, *water*, *wash* on the board as examples.

"The other exceptions are liable to cause spelling difficulties. Quite often a *i* is used to represent the short-*o* sound before *i*. Fortunately this happens for the most part in words you see often, so that you may be able to tell just by writing the word down if an *a* is correct." Write *ball*, *call*, *fall*, *hall*, *mall*, *pall*, *small*, *stall*, *tall*, *thrall*, *always*, *already* on the board and point out that *pall* and *thrall* are the only two that are not seen often.

"Sometimes *au* represents the short-*o* sound." Write *causing*, *haul*, *exhausted* on the board. The only way to be sure of this spelling is to memorize words containing it whenever you see them." Recall the spelling groups based on *taught* and *haul*—*taught*, *caught*, *naught*, *daughter*, *slaughter*, *ought*; *haunt*, *daunt*, *flaunt*, *gaunt*, *jaunt*.

"You have built three spelling groups in which the short-*o* sound is represented by *aw*." Recall the spelling groups based on *crawl*, *dawn*, and *saw*—*crawl*, *bawl*, *brawl*, *drawl*, *shawl*, *sprawl*; *dawn*, *drawn*, *brawn*, *fawn*, *lawn*, *sawn*, *spawn*, *yawn*, *tawny*; *saw*, *caw*, *claw*, *draw*, *flaw*, *haw*, *jaw*, *law*, *paw*, *squaw*, *raw*, *straw*, *thaw*.

"If you wish to spell a word containing the short-*o* sound and you are not sure which letter or letters should be used, always check the spelling in the dictionary."

"Spelling words with the long-*o* sound is likely to be tricky too." Write on the board *stole*, *coat*, *cold*, *slow*, *motion*. "You have already built spelling groups with some of these spellings of the long-*o* sound." Recall the groups based on the words *bolt*, *coat*, *grow*, *jolt*, *stroll*, *woe*, *yoke*.

bolt, *bold*, *cold*, *fold*, *gold*, *hold*, *mold*, *old*, *sold*, *scold*, *told*
coat, *boat*, *bloat*, *float*, *goat*, *gloat*, *moat*, *throat*
grow, *grown*, *blown*, *flown*, *known*, *shown*, *thrown*
jolt, *bolt*, *colt*, *volt*
stroll, *roll*, *poll*, *toll*, *troll*
woe, *doe*, *foe*, *hoe*, *toe*
yoke, *bloke*, *broke*, *coke*, *choke*, *joke*, *poke*, *smoke*, *spoke*, *stoke*, *stroke*, *woke*

"Usually when the long sound of *o* comes at the end of a syllable, the letter *o* is used alone." Write *motion*, *moment*, *potion* on the board.

"Whenever you are not sure of which letters to use in spelling words with the long-*o* sound, remember, check in the dictionary."

Recall that in most words the sound of *o* as in *order* is represented by *or*. "When spelling an unfamiliar word containing this sound, try writing it down using the *or* spelling. If it looks all right,

the chances are that it is correct. But if there is anything about the word that suggests it might require another spelling, check with the dictionary."

"There are several other spellings used to represent the sound of *o* as in *order*. One, of course, is the spelling of *door*. Others are *pour*, *roar*, and *war*." Write these words on the board. "These spellings have to be remembered, but fortunately, this is not hard to do. We have already built spelling groups based on *board*, *roar*, *door*, *pour*.

board, hoard
door, floor
pour, your, four, fourth, court, course, source
roar, soar

"The *ar* spelling as in *war* is easy to remember. Just as a short-*o* sound following *w* is usually represented by the vowel *a*, so the sound of *o* as in *order* is also represented by an *a* in most words or syllables beginning with *w*." Write on the board *war*, *warm*, *warmth*, *warn*, *warp*, *wart*, *dwarf* as examples. "Don't forget the exceptions though." Write *wore* and *worn* on the board.

"There is no easy way to determine the spelling of unaccented syllables, as in *lemon* and *favor*. These have to be memorized. Always check with the dictionary when spelling any words you are not absolutely sure of."

Sum up the lessons as follows:

If you want to write an unfamiliar word containing an *o* sound, think of as many spelling groups as you can. If the word is in one of these, you will know how to spell it. If not, and you are not sure which letter or letters to use to represent the *o* sound, check in the dictionary.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Does the mermaid's castle have a moat and a drawbridge?

The vocal cords are the source of a cat's purr, a lion's roar, and the leopard's cough.

On a warm day the mermaid crawls out of the water, sits on a rock, and combs her yellow hair.

The witch doctor closed the door and poured out the magic potion.

The toes of all my shoes are worn out because they are old.

Have any misspelled words entered in the children's lists of difficult words.

Let's spell
these!

Write the following sentences on the board and have them read:

I caught a glimpse of a man who looked vaguely familiar.

The mermaid lured the sailor to her castle.

The cat's meow originated in the animal's vocal cords.

The Egyptians worshipped a cat goddess.

Black cats are associated with bad luck.

We buried our cat in a pet cemetery.

Call attention to the underlined words and discuss their spelling as follows:

glimpse—point out that this word is easily spelled if it is pronounced carefully so that the *p* is heard—only the final silent *e* needs to be remembered

vaguely—call attention to the silent *u*, which indicates that the *g* represents the hard *g* sound—to the silent *e*, which is the final letter of the root word *vague* and indicates the long-*a* sound

lured—note the *u* representing the sound of *u* as in *rule*

meow—note the long *e* in the open syllable—the *ow* diphthong representing the sound of *ou* as in *out*

originated—note the *o* in the unstressed first syllable—the *g* representing the soft *j* sound before *i*

vocal—note the long *o* in the open syllable—the *a* in the unstressed syllable

worshipped—note the *or* representing the sound of *er* in *term* after initial *w*—elicit the root word *worship* and have a volunteer explain the change in the root word when *ed* is added

associated—note the *a* in the unstressed first syllable—the double *s*—the long *o* in the open syllable—the *ci* representing the *sh* sound

cemetery—note the soft *c* before *e*—the *e* standing alone as an unstressed medial syllable—the *er* representing the *er* as in *term*. Stress the need for careful pronunciation. People tend to say *sem'ə tār ē* and so are apt to spell the third syllable with an *a* instead of an *e*. Have the words entered in the spelling notebooks.

Recalling
spelling
groups

Review the spelling groups for sounds of *o*. Add this one, based on *worn*—*worn, born, corn, horn, morn, scorn, shorn, sworn, torn, thorn*.

PROGRESS CHECK

All
Recognizing
dictionary
respellings

Dictionary Usage. To check the pupils' ability to recognize dictionary respellings, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Say each word softly to yourself, then read the three respellings following it and draw a line under the correct respelling of the word.

1. wrestle	<u>res'əl</u>	wes'əl	rē'səl
2. pall	pāl	pāl	pol
3. internal	in tār'nəl	in tēr'nəl	in' tēr nəl
4. source	sōrz	sārs	<u>sōrs</u>
5. worship	wēr'ship	<u>wōr'ship</u>	wōr'ship
6. vague	vā'gū	vāj	<u>vāg</u>
7. budgie	bud'ē	bug'ē	<u>buġ'ē</u>
8. associate	az ō'shē āt	<u>ə sō'shē āt</u>	ə so'ke at
9. lure	lur	lōr	<u>lūr</u>
10. clawed	<u>kłod</u>	klad	klōd
11. theory	<u>thē'ər ē</u>	thē ōr'ē	thēr'ē
12. pause	pas	pus	<u>poz</u>

Now see if you can read these sentences and write them on the line.

1. a lep'ərd lērkt un'dər sum būsh'əz in a fōr'ist
(A leopard lurked under some bushes in a forest.)
2. a mēr'mād lūrd a sāl'ər tū hiz deth
(A mermaid lured a sailor to his death.)

All
Recognizing
root words
and suffixes

Structural Analysis. To test the pupils' knowledge of root words and suffixes, duplicate the following exercise and distribute copies to the pupils. (Answers are indicated for the teacher's convenience.)

Each of the words below contains a suffix. Write the root word in the first space and the suffix which is added to it in the second space.

1. contentment	(content)	(ment)
2. dangerous	(danger)	(ous)
3. vaguely	(vague)	(ly)
4. backward	(back)	(ward)
5. association	(associate)	(tion)
6. sailor	(sail)	(or)
7. mournful	(mourn)	(ful)
8. humorist	(humor)	(ist)
9. decision	(decide)	(sion)
10. imaginable	(imagine)	(able)
11. catlike	(cat)	(like)
12. prowler	(prowl)	(er)

All
Matching
words and
definitions

Word Meaning. To test the pupils' understanding of some of the words introduced in this unit, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each word in Column A. In Column B find the meaning of the word, and write the word on the line before its meaning.

1. lurk	(<u>proportion</u>)	a size, number, or amount compared to another
2. divert	(<u>divert</u>)	turn aside
3. pall	(<u>cemetery</u>)	a place for burying the dead
4. regulate	(<u>lurk</u>)	wait out of sight
5. theory	(<u>regulate</u>)	control by rule or system
6. entice	(<u>wrestle</u>)	struggle
7. proportion	(<u>vitality</u>)	strength of mind or body
8. cemetery	(<u>pall</u>)	a heavy cloth spread over a coffin
9. wrestle	(<u>entice</u>)	attract; attempt; lure
10. vitality	(<u>theory</u>)	an explanation; an idea about something

All
Spelling test

Spelling. The following words have been presented as special spelling words in this unit: *leopard, lurked, wrestled, prowl, stealthiest, dignity, budgies, diverted, allowance, shrieked, pall, substances, consciousness, tissue, theory, source, absorbent, material, stimulate, reactions, glimpse, vaguely, lured, meow, originated, vocal, worshipped, associated, cemetery.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils should be able to write all the sentences. With slower groups, it may be necessary to dictate only a few of the sentences, selected by the teacher, and the underlined words from the rest of the sentences.

NOTE. Remember to make the necessary deletions or additions if fewer or more than the suggested spelling words have been taught.

1. The timid girl shrieked and lost consciousness when she caught a glimpse of the leopard lurking in the bushes.
2. The tiger prowled about in the stealthiest way.
3. The man lost all dignity as he scrambled after the budgie.
4. Those tissues are made of absorbent material.
5. We associate the word meow with cats.
6. What is your theory as to how that pall of dust originated?
7. A mysterious substance stimulated his reactions of fear.
8. The mermaid's attention was diverted as she tried to lure the explorer into the ocean.
9. The crowd worshipped in a silent rather than a vocal way.
10. The boy vaguely remembered leaving his allowance on a table.
11. The cats buried Tim in the cemetery.

Lesson 13

(The Four Silver Pitchers)

All
Shifting
accent

Syllabication and Accent. To note how the placing of the accent mark can affect the meaning and pronunciation of some words, write *content* on the board. Have the pupils locate the word in the dictionary and observe the two pronunciations and two meanings listed. Write the dictionary respellings, the meanings, and the sentences below on the board.

content (kon'tent), what is contained in anything
(kən tent'), satisfied; pleased

People came to look at the con'tents of the shop.
I am sure the lady will be con tent' with Chico's work.

Point out that the use of the word in context will indicate the placement of stress, or accent, on the word.

Present the following words and sentences on the board. "Let's place the accent on the right syllable so that the underlined word will be used correctly in each sentence." Let the pupils have time to experiment with different accent arrangements. Guide them in choosing the correct placement and encourage them to use the dictionary if necessary. (Answers are indicated for the teacher's convenience.)

- present 1. The silver pitchers were to be a wedding (pres'ent).
2. She wanted to (pre sent') them in two weeks.
- upset 1. Alfonso (up set') the soldering pot.
2. The (up'set) to their plans could be serious.
- objects 1. The three pitchers were beautiful (ob'jects).
2. What if she (ob jects') to giving only three pitchers?
- desert 1. The shop was as silent and lonely as a (des'ert).
2. Only Chico did not (de sert') his workbench.
- protest 1. They were certain the lady would (pro test').
2. She did not utter a word of (pro'test).

All
Introducing
dictionary
symbols for
th

Using the Dictionary. Place the following sentences on the board and have them read. Call attention to the underlined words.

Chico thought he could make a good pitcher.
After all, he was a silversmith.
He was so frightened he could hardly breathe.
"This pitcher is beautiful," she said.

Have the pupils note the difference in the pronunciation of the consonant digraph *th* in the underlined words. Explain that because the pronunciation varies in different words, the dictionary uses two different symbols to help us in pronouncing words with *th* in them. Direct the pupils to turn to the pronunciation key in the dictionary and note the key words and the marking for these two sounds of *th*.

th as in *thin*, both *TH* as in *then*, smooth

List the following words on the board. Ask individuals to pronounce each one and give the key word which shows the sound of *th* (Starred words have the voiced sound of *th* as in *then*.)

fourth	beneath	throat	think
bother*	gathered*	month	hearth
worth	their*	other*	though*

All
Skimming
to locate
specific terms

Language Development. The following exercise will develop an awareness of the terms used in a story about working with silver. Under the direction of the teacher, have the pupils skim the story to find words or phrases which fit this category. As the terms are recorded on the board, their meanings can be developed orally. The list below may be used as a guide.

clear bright eyes	shaping	tools
steady hands	hammering	buttons
silversmith	pitchers	bracelets
well-shaped pieces	silver bars	spoons
clear-cut designs	melted	satinlike finish
artist	soldering pot	well-formed shape
fingers had learned	hot lead	etching
how to obey	big table	

All
Spelling words
with sounds
of th

Spelling. Point out to the pupils that spelling words containing the two *th* sounds presents no difficulties, since the difference is only in the pronunciation and not in the spelling. Whether the word contains the sound of *th* as in *thin* or the sound of *th* as in *then*, the same consonant digraph represents both sounds in spelling.

A spelling aid to remember is that when a word ends in the voiced *th* sound, as in *breathe*, the *th* is usually followed by silent *e*. Place on the board as examples, *breathe*, *bathe*, *clothe*, *teethe*, and have the words pronounced. One notable exception to this rule is *smooth*. Write the word on the board and note that in this case the *th* is not followed by *e*.

All
Spelling words
with shifting
accent

Spelling words with shifting accent presents no problems either. Again, only the pronunciation changes; the spelling remains the same. Demonstrate by writing on the board: *It is time to present the present*. Have the sentence read aloud and note that the spelling is the same whether the word is pronounced *pre sent'* or *pres'ent*.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Both brothers produce good produce on their farms.
When babies teethe, they need something to soothe their gums.
He will contest the judges' ruling that he placed fourth in the contest.
Those three things go well together.
The pioneer mother wove cloth to clothe her family.

Have any misspelled words entered in the lists of difficult words.

Let's spell
these!

Write the following sentences on the chalkboard and have them read:

The shop increased in popularity every month.
The fawn twitched his stubby little tail.
One accident could scarcely ruin business entirely.
If you burn your hand it will blister.

Call attention to the underlined words and have their spelling discussed as follows:

popularity—note the *u* standing alone as an unstressed syllable—the *i* in the unstressed fourth syllable

fawn—note the *aw* representing the short-o sound

twitched—note the *tw* blend—the silent *t*

stubby—elicit the root word *stub* and ask why the *b* doubles when *y* is added

scarcely—note the *sc* blend representing the *sk* sound—the *c* representing the soft *s* sound before *e*

ruin—note the adjacent pronounced vowels—the *u* representing the sound of *u* as in *rule*—the *i* in the unstressed syllable

blister—note that this word is spelled exactly as it sounds

Have the words entered in the spelling notebooks.

Help the pupils to build a spelling group as follows:

"Write *twitch*. Change the *tw* to *d*. What word have you made?" (*ditch*) "Write *ditch*. Change the *d* to *h*. What word have you made?" (*hitch*) Continue on, making *itch*, *pitch*, *stitch*, *switch*, *witch*.

Building a
spelling group

Lesson 14

(Pablo Picasso)

Syllabication and Accent. Write the following words on the chalkboard, indicating the syllabic division. Ask for volunteers to read each word and tell why it is divided in this way.

paint er

pop u lar

vi o lin

a cross

Present the following words on the chalkboard. Ask volunteers to divide each word into syllables and explain why they divided the words as they did. Have the pupils check in the dictionary to make certain the syllabic divisions are correct. (Syllabic divisions and the rules governing them are indicated for the teacher's convenience.)

i de a (5, 9)

e quip ment (5, 3)

a lert (5)

pot ter y (4, 3)

ru in (9)

col lec tion (4, 3)

o bey (5)

lo cate (7)

prim i tive (6)

re proach ful (3, 3)

un real (3, 9)

peo ple (8)

sten cil (4)

mas ter piece (4, 2)

tal ent (7)

art ist (3)

Using the Dictionary. Place the following pronunciation key on the chalkboard:

hat, āge, cāre, bār

cup, fūll, rŭle, ŭse

let, ēqual, term

takē (ē for e)

it, īce

thin, tHen

hot, ōpen, ōrder

Pronounce each of the words listed below and ask individual pupils to state the key word which agrees with the sound of the vowel or the *th* digraph. Write the key word next to the word under consideration. (Answers are indicated for the teacher's convenience.)

All
Reviewing
syllabication
rules

All
Reviewing the
pronunciation
key

scarce (cāre)
dab (hat)
died (īce)
sculpt (cup)
etching (let, it)
painter (āge, takən)
three (thin, ēqual)

born (ōder)
bronze (hot)
create (ēqual, āge)
rope (ōpen)
blue (rūle)
margin (bārn, it)
whether (let, FHen, takən)

modern (hot, tērm)
pink (it)
saucer (hot, takən)
coastal (ōpen, takən)
swarm (ōder)
cubism (ūse, it)
firmly (tērm, ēqual)

*Individual
Recognizing
antonyms*

Language Development. Elicit that an antonym is a word that means the opposite, or nearly the opposite, of another word. Present the following words on the board and ask individuals to suggest an antonym for each one. (Possible answers are indicated.)

wet (dry)
interesting (dull)
top (bottom)
continue (stop)
begin (end)

heavy (light)
reward (punish)
anxious (relieved)
modern (ancient)
upward (downward)

*All
Using
syllabication
clues*

Spelling. Remind the pupils that many words are easy to spell if they are divided into syllables. Demonstrate by using *toothbrush*, *construction*, *dustiness*, *varnish*, *pumpkin*.

"If you divide *toothbrush* into syllables, you realize that it is a compound word made up of two words you already know. Just write down the two words and join them together."

"If you divide *construction* into syllables, you will realize that the first syllable is a unit you know, and the last syllable is a suffix you know. This leaves only the middle part to figure out. Since the *u* sound is short, you know it is probably represented by the letter *u*. The only problem, then, is should you use *k* or *c* to represent the *k* sound, and experience has taught you that the sound is usually represented by *c* before *t*. And so the word is easy to spell—*con struc tion*."

"If you divide *dustiness* into syllables, you will realize that the root word is *dust*, which you know, and the other two syllables are suffixes which you know. Recall that when another suffix is added after the suffix *y*, the *y* changes to *i*. Then write the word *dust i ness*."

"If you divide the word *varnish* into syllables, you will recognize the *ar* diphthong which is nearly always spelled *ar*; you will recognize the short-*i* sound in the second syllable and know that it is probably represented by the letter *i*. The consonants and the consonant digraph are fairly sure, so you will likely end up with the correct spelling. If a word doesn't look right, check in the dictionary."

"If you divide *pumpkin* into syllables, apply the vowel rules to each syllable and you will have the correct spelling."

Try these!

"Now try writing these words as I dictate them to you. They are all words you have seen in the stories in your reader."

Dictate the following words clearly, but be careful not to distort the pronunciation in any way. Pause after each word long enough for the pupils to figure out the spelling.

waterproof
constantly
depend
swarming

juggler
showroom
namelessness
enjoyable

object
replaced
creation
margin

masterpiece
outlet
famous
impatience

Have any misspelled words entered in the lists of difficult words.

*Let's spell
these!*

Write the following sentences on the board and have them read:

Mother got a cup and saucer for her birthday.
I made a stencil of that interesting design.
The accident caused a tremendous tie-up on the highway.
He had no previous experience in painting.
I play the clarinet and my brother plays the accordion.
We combined our pictures into a collage.

Call attention to the underlined words and discuss their spelling as follows:

saucer—note the *au* representing the short-*o* sound—the *c* representing the soft *s* sound before *e*

*Building a
spelling group*

stencil—note the *c* representing the soft *s* sound before *i*

tremendous—note the *e* in the unaccented first syllable—the *ous* ending. Stress the importance of pronouncing this word correctly—tri men' də's. Many people say tri men' jəs or tri men' du ə's and so are likely to spell the word incorrectly.

previous—note the adjacent pronounced vowels—the *i* representing the long *e* sound—the unstressed *ous*

clarinet—note the *a* representing the short-*a* sound even though followed by *r*—the *i* standing alone as an unaccented medial syllable

accordion—note the *a* in the unstressed first syllable—the double *c*—the *o* in the unstressed final syllable

collage—note the double *l*—the *g* representing the *zh* sound

Have the words entered in the spelling notebooks.

Write the word *juggle* on the chalkboard and help the pupils to build a spelling group as follows:

"Write *juggle*. Change the *j* to *sm*. What word have you made?" (*smuggle*) "Write *smuggle*. Change the *sm* to *sn*. What word have you made?" (*snuggle*) "Write *snuggle*. Change the *sn* to *str*. What word have you made?" (*struggle*)

PROGRESS CHECK

NOTE. Since only two skills lessons have been presented in connection with Unit 5, only a spelling test need be administered at this point.

*All
Spelling test*

Spelling. The following words have been presented as special spelling words in this unit: *popularity, fawn, twitched, stubby, scarcely, ruin, blister, saucer, stencil, tremendous, previous, clarinet, accordion, collage.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils should be able to write all the sentences. With slower groups, it may be necessary to dictate only a few of the sentences, selected by the teacher, and the underlined words from the rest of the sentences.

NOTE. Remember to make the necessary deletions or additions if fewer or more than the suggested spelling words have been taught.

1. Our band has gained tremendous popularity since we added an accordion and three clarinets.
2. The fawn twitched its stubby little tail and lapped some milk from a saucer.
3. I cut so many stencils I got a blister on my finger.
4. Jim spilled ink on his collage and ruined it.
5. You could scarcely tell what the building had been like previous to the fire.

Lesson 15

(Traveling with Dogs)

*All
Reviewing
primary and
secondary
accents*

Syllabication and Accent. Remind the pupils that in some words there are more than one accent. The syllable stressed lightly and marked with a light accent mark is called the *secondary* accent. The syllable given greater stress and marked with a heavy accent is called the *primary* accent.

List the following words on the board and tell the pupils that each word has two accents. Ask them to divide the words into syllables and tell which accent mark goes on the proper syllable. Encourage the pupils to check their answers in the dictionary. Lead them to discover that the accent marks help them to pronounce words correctly. (Answers are indicated for the teacher's convenience.)

in' di vid' u al
trans' por ta' tion
cha' ac ter is' tic
au' to mat' i cal ly
cir' cum vent'
pop' u lar' i ty

as so' ci a' tion
in ter' pre ta' tion
dis' re spect' ful
im pos' si bil' i ty
reso lu' tion
nec' es sar' y

*All
Identifying
dictionary
respelling*

Using the Dictionary. Explain to the pupils that most words are pronounced according to a set pattern of sounds for consonants and vowels. However, some words do not follow this rule. The respellings in the dictionary will guide us in the correct pronunciation.

Present the following words on the board and have the pupils tell whether or not the regular pronunciation is given to the letters. If not, have the pupils find the word in the dictionary and write the respelling next to the word on the board. (Answers are indicated.)

depth (regular)
command (kə mand')
greatly (grāt' lē)
machine (mə shēn')
weather (we' t̥h' ə r)
trapline (regular)
burden (bēr' den)

Eskimo (regular)
bargain (bār' gen)
gauge (gāj)
pressure (pres' h' ə r)
concern (kən sēr'n)
finish (regular)
toughen (tuf' ən)

*All
Classifying
words*

Language Development. Duplicate and distribute the following exercise. Orally guide pupils in choosing the one word that *does not* belong with the other words. After they underline the appropriate word, they should be prepared to support their choice. (Answers are indicated.)

- | | | | |
|------------------|----------------------|------------------|--------------|
| 1. entirely | <u>comparatively</u> | completely | wholly |
| 2. toboggan | snowmobile | <u>snowbound</u> | sled |
| 3. <u>gear</u> | pelts | skins | furs |
| 4. haul | pull | drag | <u>gauge</u> |
| 5. seal | <u>tandem</u> | caribou | bear |
| 6. nomadic | wandering | <u>urban</u> | roaming |
| 7. secured | fastened | tied | <u>slack</u> |
| 8. permit | <u>transform</u> | allow | let |
| 9. walrus | husky | spaniel | hound |
| 10. affectionate | <u>menacing</u> | loving | gentle |

*All
Using
syllabication
clues to
spelling*

Spelling. Continue giving the pupils practice in using syllabication to aid in spelling unfamiliar words, by dictating words selected from the reader story. The following words are suitable:

migration	transportation	houedog
entirely	eminently	overtake
dependent	property	responds
transform	husky	outstanding

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Each sentence contains one or more phonetically regular words, taken from earlier stories in the reader, which can be spelled syllable by syllable.

The dogs found the short rest refreshing.
They went back to work reluctantly.
His interpretation of events leading up to the accident is nonsense.
The dogs showed their contentment at being reunited with their master.
The attempt to regulate people's lives met with disgust and frustration.
The boy gazed wistfully at the puppies.

Have the syllabication and spelling of any misspelled words discussed and have the words entered in the pupils' lists of difficult words.

*Let's spell
these!*

Write the following sentences on the board and have them read:

Snowmobiles are useful in the Arctic.
Each individual dog must eventually learn to pull with the team.

What is the procedure for hunting caribou?

The towlines must be kept taut.

Eskimos will not tolerate a lazy dog.

Call attention to the underlined words and discuss their spelling as follows:

snowmobiles—note that this is a compound word—note the *i* representing the long-e sound

Arctic—note the silent *c*

individual—note the *d* combining with *u* to represent a *jū* sound—the *a* in the unstressed final syllable

eventually—note the *t* combining with the *u* to represent a *chū* sound—the *a* in the unstressed final syllable of the root word

procedure—note the *c* representing the soft *s* sound—the *dure* representing a *jēr* sound

caribou—note the *i* standing alone as an unaccented syllable—the *ou* representing the *u* sound as in *rule*

taut—note the *au* representing the short-o sound. Ask a volunteer to tell and spell the homonym of *taut*—*taught*

tolerate—note the *o* representing the short-o sound before *l*—the *er* forming an unaccented medial syllable

Have the words entered in the spelling notebooks.

Building
spelling
groups

Help the pupils to build a spelling group based on the word *team*, as follows:

"Write *team*. Change the *t* to *b*. What word have you made?" (*beam*) "Write *beam*. Change the *b* to *cr*. What word have you made?" (*cream*) Continue on, making *dream*, *gleam*, *ream*, *seam*, *scream*, *steam*, *stream*.

Proceed in the same manner to build *heft*, *cleft*, *deft*, *left*, *theft*, *weft*. Have the pupils find in the dictionary the meanings of any of these words that are unfamiliar, and ask volunteers to use the words in meaningful sentences.

Lesson 16

(Eskimo Art Activities)

All
Noting gu
in words

Phonetic Analysis. To check the ability of recognizing the various sounds of *gu*, list the following words on the board. As each word is listed, have the pupils check in their dictionaries for the silent *u*.

guarantee (gar)

guard (gärd)

guess (ges)

guide (gīd)

gulp (gulp)

guy (gī)

When the words have been pronounced, call attention to the word *gulp*, in which the *u* represents the short-*u* sound. Lead the pupils to see that in this word the *u* is followed by a consonant, while in the other words it is followed by another vowel. Help them to generalize that when *gu* is followed by another vowel, the *u* is usually silent and the *g* represents the hard-*g* sound.

Pronounce the following words and have the pupils find them in their dictionaries. After a word is located, have them record the sound of *gu* on the board. (Answers are indicated for the teacher's convenience.)

guardian (gär)

guest (gest)

guidance (gī)

guild (gild)

guilty (gilt)

guinea (gin)

gull (gul)

gun (gun)

guise (gīz)

guitar (gə)

gust (gust)

gutter (gut)

Write *vague* and *tongue* on the board and note that the rule applies to these words even though the *gu* plus the vowel *e* comes at the end of the word.

Spelling. Write the following words on the board and have them pronounced:

guard - garden

guarantee - garage

All
Spelling words
containing
silent u
following g

Help the pupils to see that if a word begins with the hard-*g* sound followed by *a-r*, there is no way of telling for sure whether there should be a silent *u* in it or not. We have to rely on memory.

Fortunately this is easy, since the only words containing the silent *u* after *g* followed by *ar* are *guarantee*, *guard*, and *guardian*. Remind them, though, to watch for the word *guard* in compounds, such as *guardrail*, *guardsman*, *horseguard*, etc. Using the words *gallon* and *game*, note that long or short *a*, coming after the hard-*g* sound and followed by any letter other than *r*, does not require the silent *u*.

Proceed in the same manner with *guess*, *guest*, *get*. Here, again, there are only two words to remember—*guess* and *guest*. Some compounds are *guesswork*, *guesthouse*.

Write *guilty* and *gill* on the board and have them pronounced. Explain that there are quite a number of words, in which the hard-*g* sound is followed by the short-*i* sound, which contain the silent *u* and quite a number which do not contain the silent *u*. These words have to be remembered as they are met or checked in the dictionary.

Write *guide*, *guise*, *guy* on the board. Point out that the hard-*g* sound followed by the long-*i* sound nearly always includes the silent *u*.

Complete the lesson by writing *gone*, *goat*, *gore*, *girl*, *gurgle*, and *gum* on the board. Explain that words containing the hard-*g* sound followed by the sounds of short *o*, long *o*, *o* as in *order*, *e* as in *term*, and short *u* do not have the silent *u*.

If some pupils are still failing to change *f* to *v* before adding *es*, group them together for review. Have the pupils recall the usual way of forming plurals—by adding *s*, or, if the word ends in *ch*, *sh*, *x*, *s*, *ss*, *z*, or *zz*, by adding *es*. Recall also that words ending in a consonant and *y* form plurals by changing the *y* to *i* and adding *es*.

Now write *life*, *leaf*, *scarf* on the board. Ask volunteers to tell and spell the plural form of each word, and write the plurals on the board as they are given—*lives*, *leaves*, *scarves*. Help the children to recall that many words ending in a single *f* or *f* followed by silent *e* change the *f* to *v* before adding *es* to make the plural form.

Point out that there are many exceptions to this rule, and write on the board as examples *chief*—*chiefs*, *roof*—*roofs*. "These exceptions should not cause spelling difficulties in words you use a lot, for your ear will tell you whether the plural form has the *f* or the *v* sound. If you wish to spell the plural form of a word which you do not know by sound, then you should check in the dictionary."

Refer to the rule again and note the phrase "a single *f*." Remind the pupils that words ending in double *f* simply add *s* to form the plural. As examples, write *cuff*—*cuffs*, *muff*—*muffs* on the board.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Hawks should not try to find wives among snow geese.
Guard against cutting yourself on sharp knives.
The guest admired the pretty autumn leaves.
The dwarf guided the hunter to the game.
The girls wore scarves and carried fur muffs.
Thieves got the guns and the gold ring.

Have any misspelled words entered in the lists of difficult words.

Write the following sentences on the board and have them read:

Are you positive that all the styrofoam has been used?
Although there had been a thaw, the man walked out on the ice without hesitation.
The dwarf was suspicious that the giant might harm him.
I made a pretty handkerchief for my mother.

Call attention to the underlined words and discuss their spelling as follows:

positive—note the *s* representing the *z* sound—the *i* standing alone as an unaccented medial syllable—the final silent *e*, even though the *i* represents the short-*i* sound

styrofoam—note the *y* representing the long-*i* sound—the *o* in the unaccented medial syllable—the regular *oa* digraph. Stress the necessity of pronouncing the word correctly—sŭi' rō fōm. People tend to say strī' ə fōm.

thaw—note the *aw* representing the short-*o* sound

hesitation—note the *s* representing the *z* sound—the *i* in the unaccented second syllable. Point out that the word has a light and a heavy accent—hes' i ta'tion

Individual
Reviewing
changing f
to v before
adding es

All
Try these!

Let's spell
these!

suspicious—note the *u* in the unaccented first syllable—the *ci* representing the *sh* sound—the *ous* ending

handkerchief—note the silent *d*—the fact that there is no *g* in the word despite the fact that the *n* combines with the *k* to represent the *ng* sound—the *e* in the unstressed second syllable—the digraph *ie* representing either the short-*i* or the long-*e* sound. Write the plural form *handkerchiefs* on the board and note that in this word the *f* does not change to *v* to form the plural.

Have the words entered in the spelling notebooks.

Write the word *thaw* on the chalkboard and have the pupils recall the spelling group *saw*, *caw*, *claw*, *draw*, *flaw*, *haw*, *law*, *paw*, *squaw*, *raw*, *straw*, *thaw*.

Lesson 17

(from *First Under the North Pole*)

Structural Analysis; Syllabication and Accent. Write the following words on the board without indicating syllabic divisions and accents:

in ven'tion
op'er a'tion
di rec'tion
nav'i ga'tion

ex plo'sion
con fu'sion
pos ses'sion
pro ces'sion

Have each word pronounced and its suffix underlined. Recall that when *tion* or *sion* is added to a root word it makes a new word with the meaning "act of" or "a thing which." Recall also that *shun* is the pronunciation of both *tion* and *sion*.

Have the words on the board divided into syllables and the accent mark placed on the stressed syllables. Lead the pupils to note that the suffix is unaccented in each word and that the syllable immediately before *tion* or *sion* has the stronger accent.

Write the following sentence on the board:

The commander of an expedition must give good leadership.

Have the root word and the suffix identified. List the following words on the board. Have pupils pronounce each one, name the root word, and use the suffixed word in a meaningful sentence.

companionship
friendship
comradeship

sportsmanship
hardship
championship

Using the Dictionary. Remind the pupils that to use a dictionary effectively they must be constantly aware of the letters beyond the first letter of an entry word. To give practice in alphabetizing to the third letter or beyond, duplicate and distribute the following activity. Direct the pupils to number the words in each column in alphabetical order, paying special attention to the first few letters in each group. After the first set of words has been alphabetized, check the answers as a group activity. Then have the pupils alphabetize the second set, noting any increase in speed and accuracy. (Answers are indicated for the teacher's convenience.)

(6) costume
(4) compose
(1) compartment
(3) complete
(5) compress
(2) compete

(5) entrust
(3) entire
(2) enter
(6) environment
(1) enslave
(4) entrance

(2) heard
(4) hesitant
(1) heals
(5) hesitate
(6) hesitation
(3) heavy

(1) stock
(3) stops
(5) store
(4) storage
(2) stoney
(6) stormy

(2) navigable
(1) naval
(5) navigator
(3) navigate
(6) navy
(4) navigation

(3) knot
(6) known
(2) knew
(5) knowledge
(4) knowing
(1) knelt

Recalling a
spelling group

All
Reviewing
suffixes ion,
tion, sion

All
Introducing
suffix ship

All
Alphabetizing
to the third
letter and
beyond

All
Using
words with
multiple
meanings

Language Development. Write the underlined word on the board and then read the sentence. Ask the pupils to note how the word on the board is used in the sentence. They are then to look up the word in the dictionary to find which of the meanings pertains to the word as used in the sentence. (Answers are indicated for the teacher's convenience.)

1. The helmsman did his four-hour stint at the wheel. (a task assigned)
2. The crew gave a cheer as they came to the Pole. (shout of approval)
3. He shivered in the chilly atmosphere. (the air in any given place)
4. The men assembled in the crew's mess for the celebration. (dining room, lounge, etc.)
5. The submarine made twenty knots per hour. (the measure of speed used on a ship)
6. My parents went on a cruise last summer. (a voyage for pleasure)
7. They discovered a mountain range rising from the ocean floor. (a row or line of mountains)
8. The North Pole was dead ahead. (directly; straight)
9. The mileage counter ticked off the last few yards. (something that counts)
10. They observed a period of silence in honor of the event. (a span of time)

All
spelling
words with
suffixes ion,
tion, sion

Spelling. Recall that the suffixes *tion* and *sion* often have the same sound, and that when spelling an unfamiliar word it may be necessary to consult the dictionary to determine which suffix to use. Explain, however, that there are some things we can look for to help us to know when to use the suffix *sion*. For example:

Use *tion*:

- a. if the root word ends in the s sound—possess - possession, discuss - discussion
- b. if the root syllable is mit—permit - permission, admit - admission, commit - commission. Note that in these words the final t is changed to s before sion is added.
- c. if the suffix has the zhun sound—television, confusion, decision, explosion.

Use *sion*:

- a. if the suffix has the shun sound and the root word does not end in the s sound or the root syllable is not mit.

Warn the pupils that there are exceptions which must be memorized as they are met, for example, *suspect*—*suspicion*, and the word *ocean*. It is still the best policy to check in the dictionary if there is any doubt as to the spelling.

Note that the suffix *ship* requires no change in the root word. It is simply attached to the end. Remind them to enter this suffix in their lists of prefixes and suffixes.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The procession wound around through the downtown section of the city.
An explosion destroyed the foundation of the new building.
Production of the invention was slowed down by the workers' decision to halt operations.
The crew asked for permission to have a celebration.
He has a reputation for causing a sensation.

When the pupils have finished writing, have the spelling checked and ask volunteers why *sion* should be used in spelling *procession*, *explosion*, *decision*, *permission*.

Have any misspelled words entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read:

The singer adjusted the microphone to the correct height.
Does the new car get good gas mileage?
The submarine had a storage compartment for torpedoes.
The instrument for indicating direction was unreliable.
The rocket soon left the earth's atmosphere.

Call attention to the underlined words and discuss their spelling as follows:

adjusted—note the silent *d*

microphone—note the *i* representing the long-*i* sound in the open first syllable—the *c* representing the hard *k* sound in the *cr* blend—the *o* in the unaccented second syllable—the known word-part *phone*

Words with
suffix ship
Try these!

Let's spell
these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils should be able to write all the sentences. With slower groups, it may be as well to dictate only a few of the sentences, selected by the teacher, and the underlined words from the rest of the sentences.

NOTE. Remember to make the necessary deletions or additions if fewer or more than the suggested spelling words have been taught.

1. The heiress was a plump maiden with a fiery disposition.
2. The sentinel's commission was to guard the gate.
3. The warriors occupied the tower as an ideal place for the defence of the town.
4. Our ancestors enjoyed few luxuries under feudalism.
5. The terrified girl watched with horror as a huge serpent emerged from the cave.
6. The magician gave the princess a magic emerald bracelet with her initials on it.
7. The knights consoled the princess with soothing words.
8. This climate is recommended for growing fine herbs.
9. The most delicious fruit becomes rotten in time.
10. A big black moustache protruded from his upper lip.
11. The child arranged her dolls to form a miniature chorus.

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OCT 31	RETURN	
DUE EDUC	FEB 03 '87	
DUE EDUC	FEB 10 '87	
FEB 05	RETURN	
DUE EDUC	APR 09 '87	
RI	APR 09	RETURN
RET	DUE EDUC	OCT 14 '87
DUE EDUC		
RETUI	OCT 14	RETURN
DUE EDUC	OCT 22 '87	
RETUI	OCT 22	RETURN
DUE EDUC	NOV 09 '87	
DUE EDUC	NOV 16 '87	
MAR 2		
NOV 12	RETURN	
NOV 06 '93		
1993 OCT 26	RETURN	

JUL 15 1982

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TCH-GD- C-6
STARTING POINTS IN READING/

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Starting points in reading,
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